

# House & Garden



EO. BRANDT

## Spring Gardening Guide

March 1922

Condé Nast Publisher

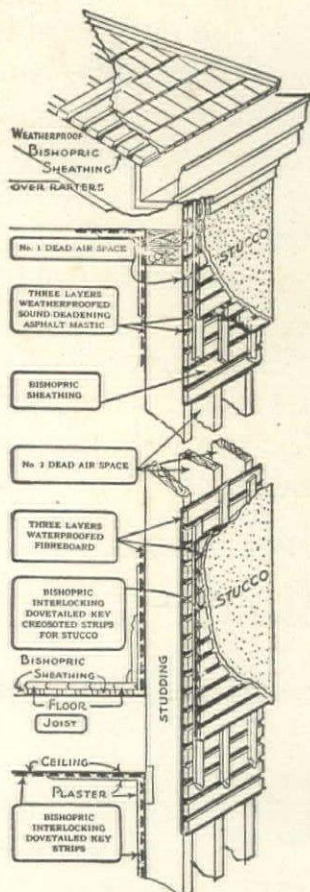
35 cts



# The Bishopric Built House



Res.—Lon Rogers, Ashland, Ky. Architect—Richard M. Bates, Huntington, W. Va. Bishopric Stucco Base used on all exteriors.



**A** STUCCO house built of BISHOPRIC, the super-stucco—plaster base, is enduring—with no “cost of upkeep”.

In many communities you will find stucco construction dominating, overshadowing all else. Architects will tell you that requests for stucco plans are without a parallel in their existence.

The life of a Bishopric Base Stucco home can not be reckoned by years—it is a matter of generations.

Once built, that home becomes a lasting thing of beauty and satisfaction and economy.

Economy, because there is no cost of upkeep.

A frame home must be painted every few years. A Bishopric-Built Stucco home does not entail this added expense,—there is no paint to fade, and it retains its attractive originality.

Then too, the Bishopric-Built home is economical of construction for it can be built with less expense than a brick or a frame home. The stucco home built over Bishopric Base is durable and provides real living comfort. You build but once—build right.

We have prepared “Bishopric for All Time and Clime,” a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.

## The Bishopric Manufacturing Co.

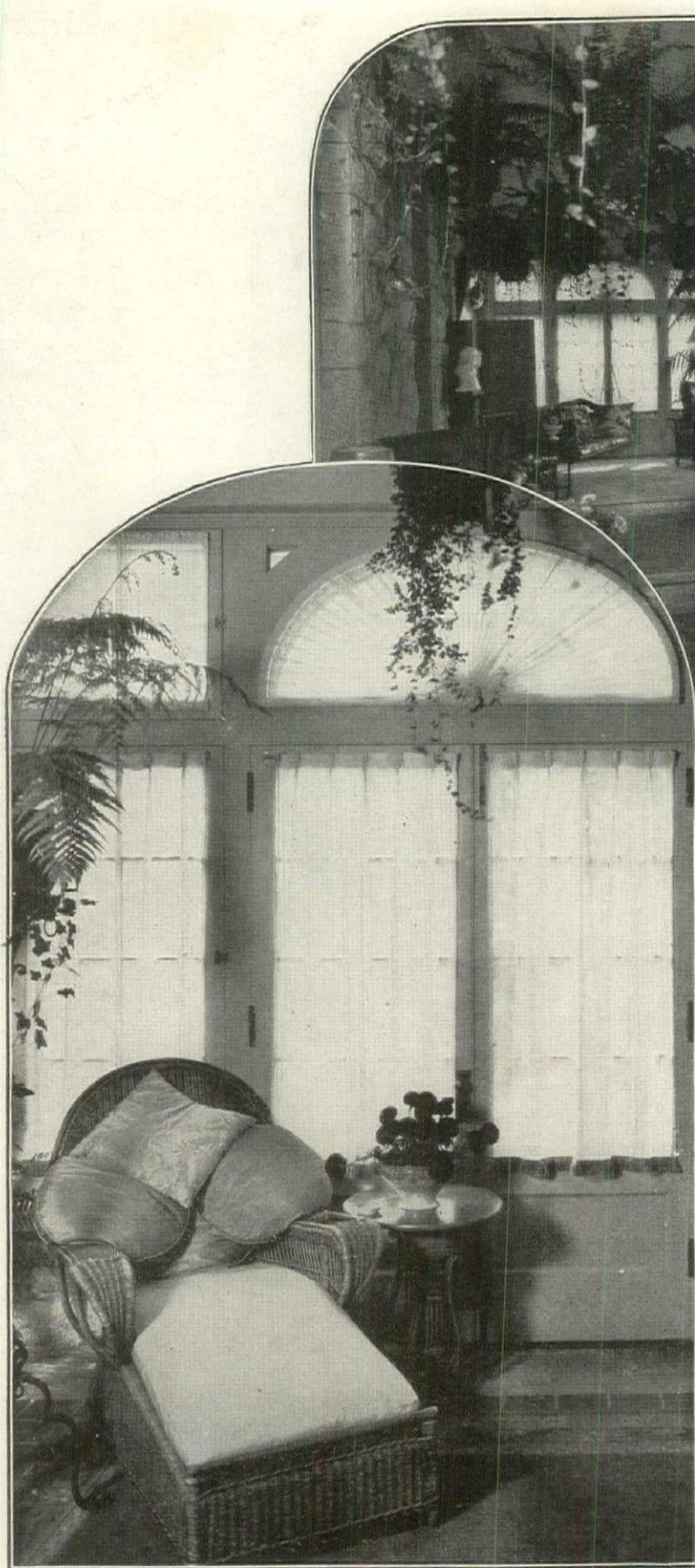
584 Este Avenue

Cincinnati, Ohio

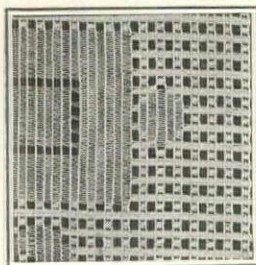
Factories: Cincinnati, Ohio, and Ottawa, Canada

(New York City Office: 2848 Grand Central Terminal)

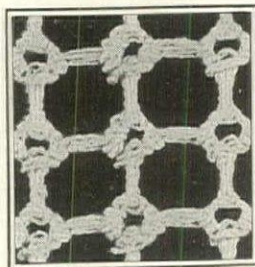




A curtain pattern should never be obtrusive. The pattern in Casement Craft Lace is distinct enough to add emphasis to the window, and at the same time so delicate that it disappears in the above photograph.



Casement Craft Lace, showing the shadowy quality of the pattern on the plain net background.



Tuscan Net, actual size, a rugged pattern of window lace effective for less formal types of rooms.



Solarium in the home of Miss Billie Burke (Mrs. Florenz Ziegfeld, Jr.), showing curtains of the new Quaker Casement Lace.

## MISS BILLIE BURKE

Selects Quaker Lace Curtains  
for Burkeley Crest

IN selecting curtains for the delightful sun-parlor in the home of Miss Billie Burke, her decorator had the problem of softening, without excluding, the sunlight.

Curtains that gave a sense of privacy without obscuring the view and yet expressed the charming individuality of Miss Burke were required.

Quaker Casement Craft Lace was suggested by Elsie Sloan Farley as the curtain most appropriate. The photographs show how successful the result was.

### Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose ten cents in stamps.



## QUAKER LACE COMPANY

Mills: Philadelphia, Pa.

Wholesale Salesrooms: 890 Broadway, New York



## Traditions of Georgian Days at the Hampton Shops

THE delicacy of line and gay charm of decoration which one finds in this satin-wood furniture designed by Sheraton lends unusual interest to this gray paneled Georgian interior, photographed at the Hampton exhibits, where comfort is planned for by the deep seated arm chairs and exquisitely carved sofa, designed by Adam.

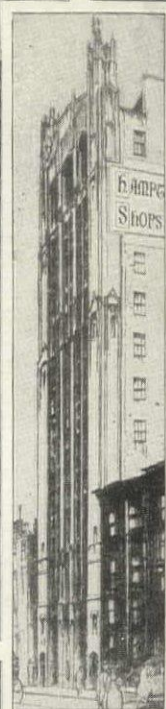
At the Hampton Shops you will find a notable collection of Georgian antiques as well as the Hampton fac-similes and adaptations which are worthy of their originals in perfection of hand-carving and decoration and also in that integrity of construction which gave permanent value to the work of the famous XVIII Century cabinet makers. The experienced Hampton Decorators will be pleased to give you every assistance in planning the interiors of your home.

# Hampton Shops

18 East 50th Street  
facing St. Patrick's Cathedral  
New York



Decoration · Antiquities · Furniture



The Hampton Exhibits occupy this entire building. No branches or associated companies.





Chippendale Corona Lightolier

## After Sunset—Lightolier

Adam Candle Lightolier



### Here Are Two Ideal Ways of Lighting Your Dining Room

This Louis XVI Corona Lightolier, 72 inches long, with 22-inch shade, is a very beautiful dining room fixture—finished in gold or silver plate.

The Corona Lightolier, without glare, throws a flood of brilliant light downward onto the dining table, enhancing the beauty of silver and linen. At the same time, through its patented diffusing bowl, under the shade, it spreads a diffused light throughout the rest of the room.

The Candle Lightolier, when at the right height from the table and equipped with the proper silk shades, brightly lights every part of the dining room, while reflecting down upon the table a pleasant and sufficient illumination.

Just as Lightolier Company has solved the lighting problems of the dining room, so has it equally well solved the lighting problems of every other room in the home—both in fixtures and lamps—and at a minimum of cost to you.

Lightolier has nation-wide distribution. There is at least one Lightolier dealer in your town, where you can examine adequate stocks of Lightoliers and also obtain Lightolier expert advisory service gratis.

If you don't know where the nearest Lightolier dealer is, write us and we will gladly tell you by return mail, and send you at the same time, our booklet, "The Secret of Entrancing Light".

For convenience of people in New York, our show-rooms are accessibly located.

This exquisite Chippendale Candle Lightolier, 36 inches long and 18 inches spread, is the very acme of lighting fixture grace—finished in gold or silver plate, or Roman gold.

This is a Candle Lightolier that is so different that Lightolier is very proud of it. Length 36 inches, spread 16 inches, with five lights—finished in a new exclusively Lightolier finish.

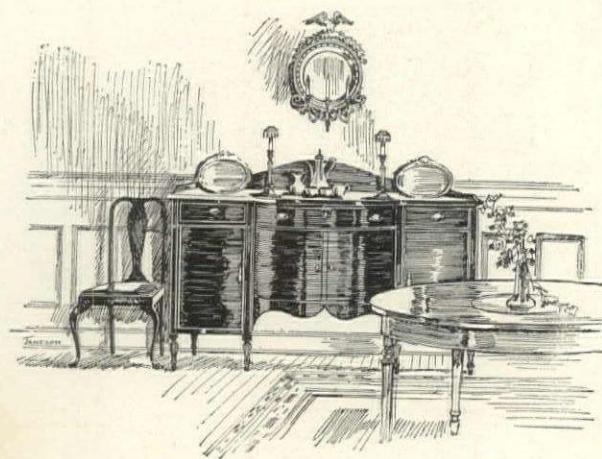
This is a Candle Lightolier in Colonial design. Length 36 inches, with a spread of 17 inches, and having five lights—finished in sterling silver plate.

This modernized Georgian Corona Lightolier, 72 inches long, with 20-inch shade, is a model of correct proportions—finished in gold or silver plate, or Roman gold.

**Lightolier**  
COMPANY, N.Y.  
569 Broadway at Prince St.

LIGHTING FIXTURE and  
LAMP HEADQUARTERS





## *Your Dining Room —and Mahogany*

WHEN you ask your friends to "gather 'round the Mahogany," it isn't the expense involved, it's the good taste of your furniture and appointments which wins their approval.

—and is there any furniture which radiates cheerfulness, refinement and true hospitality as much as Mahogany?

Is there any furniture which translates your hospitality so surely? Your taste may lean toward quaint Chippendale, characteristic Hepplewhite, or severe Sheraton. Or you may like the formality of the Adam period or the sturdiness of early Colonial, but —remember this—each and every one of these examples of approved styles had its origin in Mahogany and is made today of Mahogany, if it is made right.

Recollect this when you select your dining-

room furniture, or furniture for any other room in your home —buy Mahogany and your good taste is unquestioned, just as it is when you buy Sterling silver, old lace or any other article on which good taste has placed its approval.

Genuine Mahogany lends dignity to any room in which it appears, and its beauty and value grow greater with each succeeding year.

Ask your dealer to *guarantee* that your purchase is Genuine Mahogany and, in order that you may appreciate the beauty of Mahogany to the utmost, insist upon the light finish, the finish which brings out the full beauty of the grain and figure. Good style, good taste and an appreciation of what is best in furniture is always shown by the possession of Genuine Mahogany.



*After all—there's nothing like*

# MAHOGANY

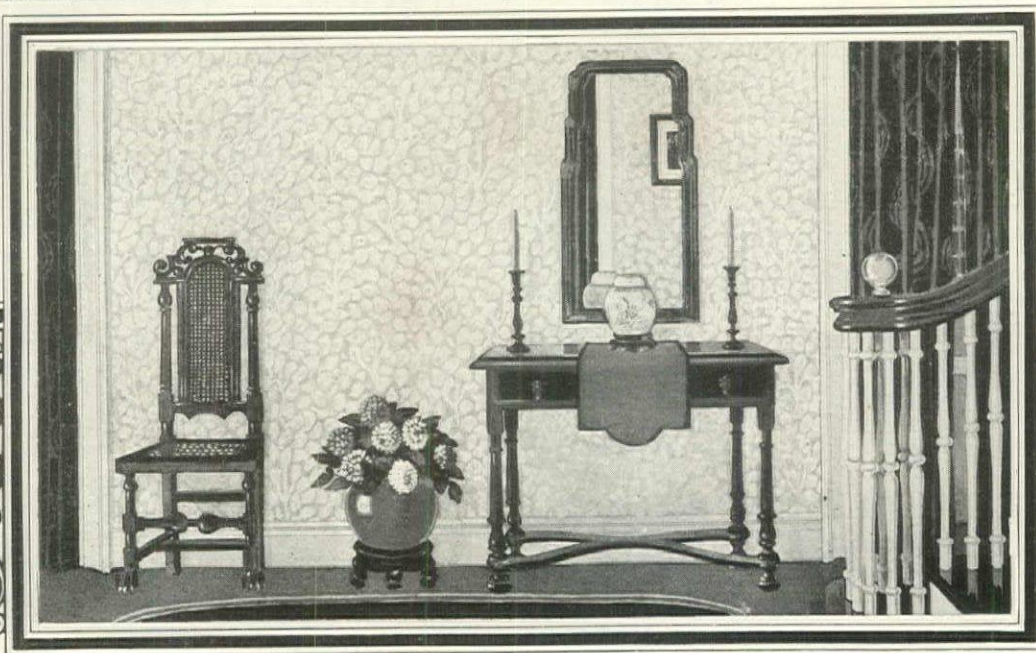
MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK





# SANITAS

MODERN  
WALL COVERING



## Make Your Walls An Investment —Not An Expense

Walls and ceilings decorated with Sanitas stay clean and attractive for years—the cost per year is less

Sanitas is made on cloth with four coats of durable oil color. Can be applied on new walls without waiting for walls to settle. Can be applied on old walls, hiding cracks and minor wall defects.

Sanitas does not crack, peel or fade. Can be cleaned with a damp cloth.

Styles for every room in the house—plain tints, dull-finished decorative and glazed tile effects.

The new styles are most artistic,—don't select your wall coverings until you see Sanitas at your decorators. Look on the back of the goods for the Sanitas trademark.

*Write for Samples and Booklet.*

**THE STANDARD TEXTILE PRODUCTS CO.**

320 BROADWAY, NEW YORK

DEPT. 21



STYLES FOR EVERY

ROOM IN THE HOUSE





## *A Residence in Charlotte Square Edinburgh, Scotland*

*From designs prepared by*  
**ROBERT ADAM**  
*in the year 1791*

A MANTEL usually was the principal decorative feature in the rooms designed by the *Adam Brothers*, and frequently was constructed of a variety of marbles.

We have on display a considerable collection of genuine antique mantels of this epoch and many genuine antique pieces of furniture, and reproductions of designs that were usually found in the apartments of these homes.

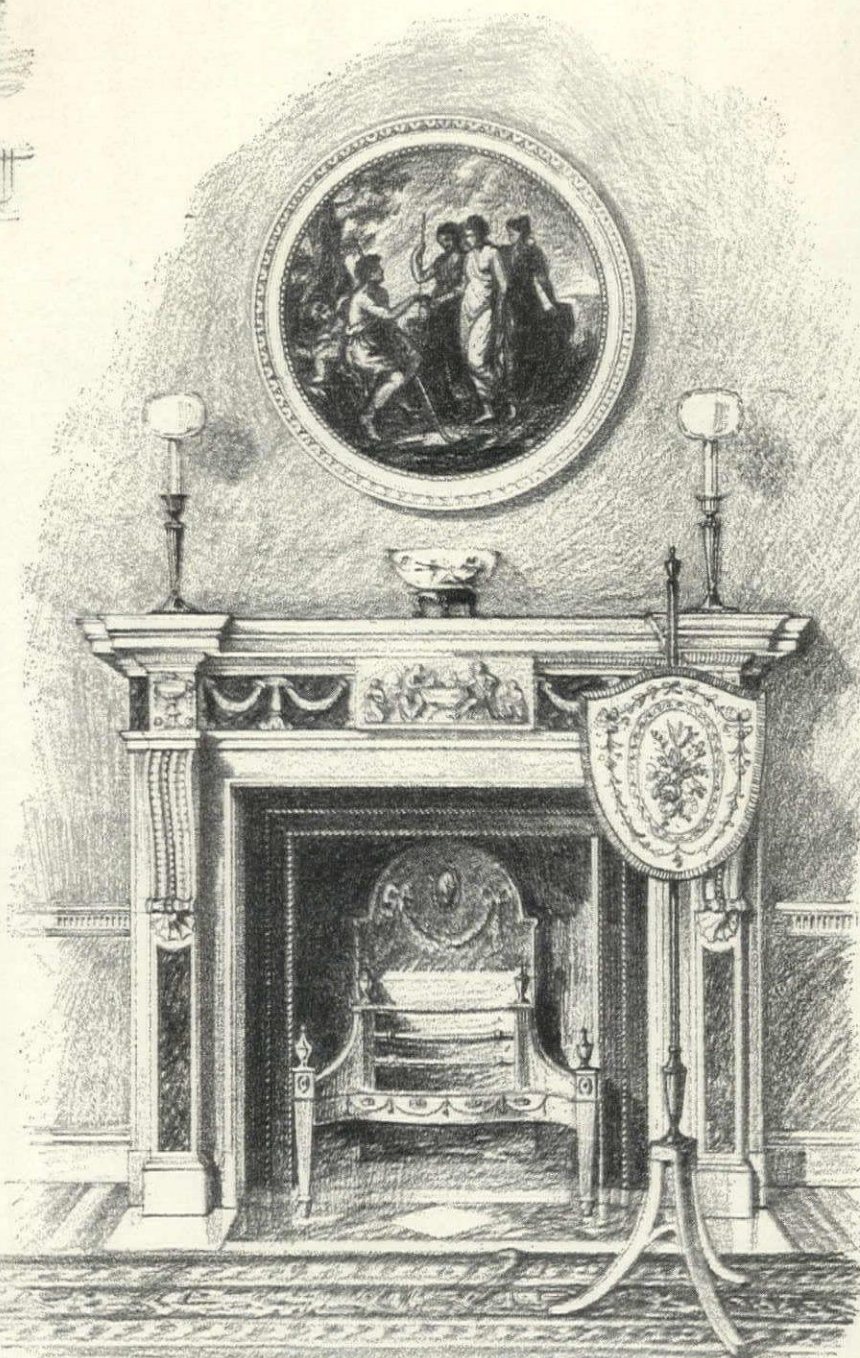
**W & J SLOANE**

FIFTH AVE. AND 47<sup>th</sup> ST.

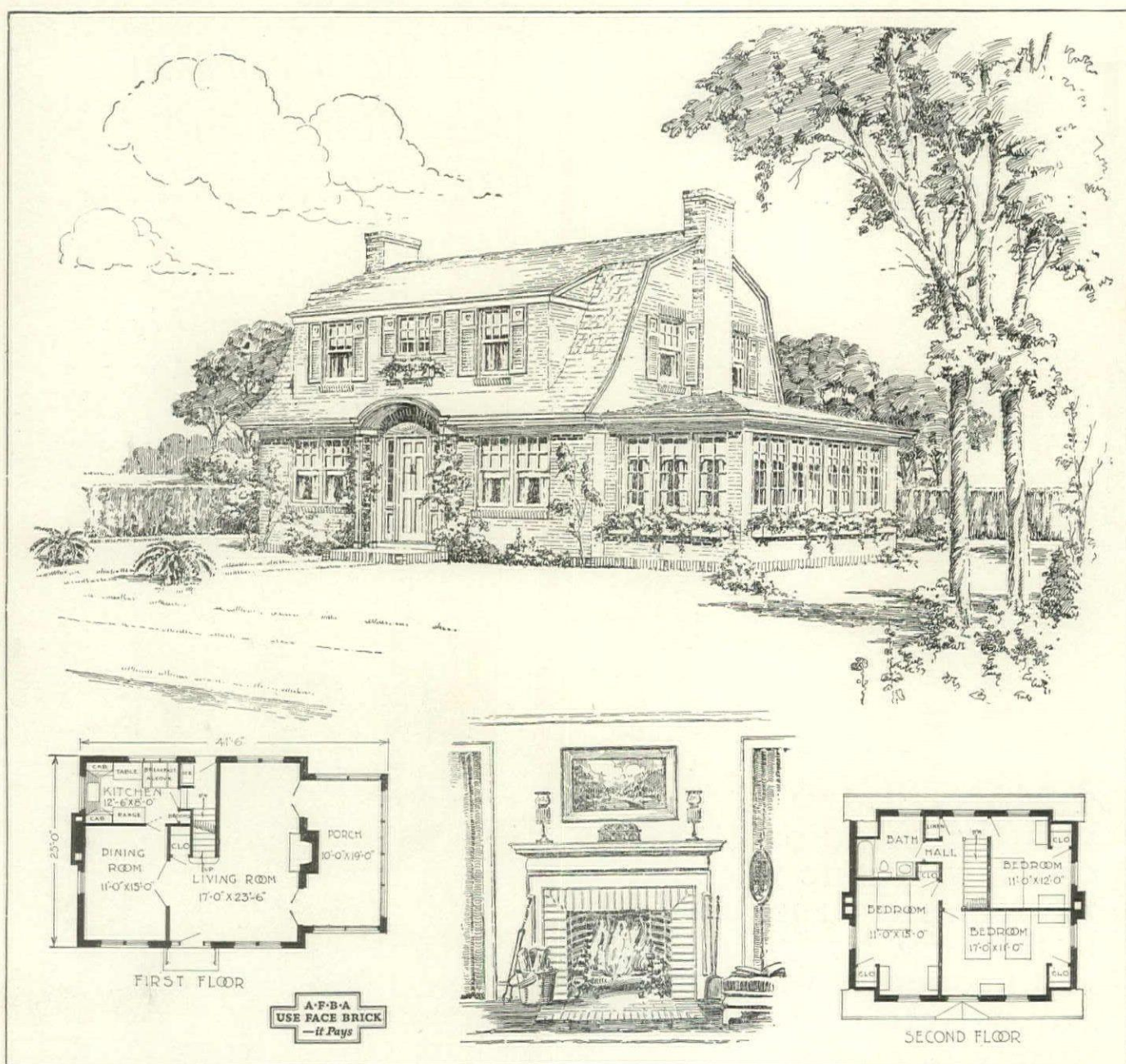
*New York*

*San Francisco*

*Washington*







SIX-ROOM HOUSE No. 628

Designed for the Service Department, American Face Brick Association

This splendid example of the justly popular Gambrel Roof Colonial House is one of the designs in our "Face Brick Bungalow and Small House Plans." The sun porch, the large living room and the ample, well-ventilated bedrooms are especially worthy of note.

## Beautiful, Enduring Homes

THE recollection of an attractive home is one of the richest legacies you can hand on to your children. And if it is an enduring Face Brick house it will remain a living inspiration to them and their children.

The abiding charm of the Face Brick house is not a matter of size and cost. The simple cottage can in its way be as attractive as the magnificent mansion. The economic advantages are as definite. The Face Brick house will last for generations, requires no repairs and but little painting around doors and windows, and lessens fuel costs and insurance rates. It combines beauty, durability and economy as can no other material.

These matters, as well as comparative costs of various building materials, are fully discussed in "The Story of Brick," an artistic booklet with numerous illustrations and much helpful information for all who intend to build. Sent free.

"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses,

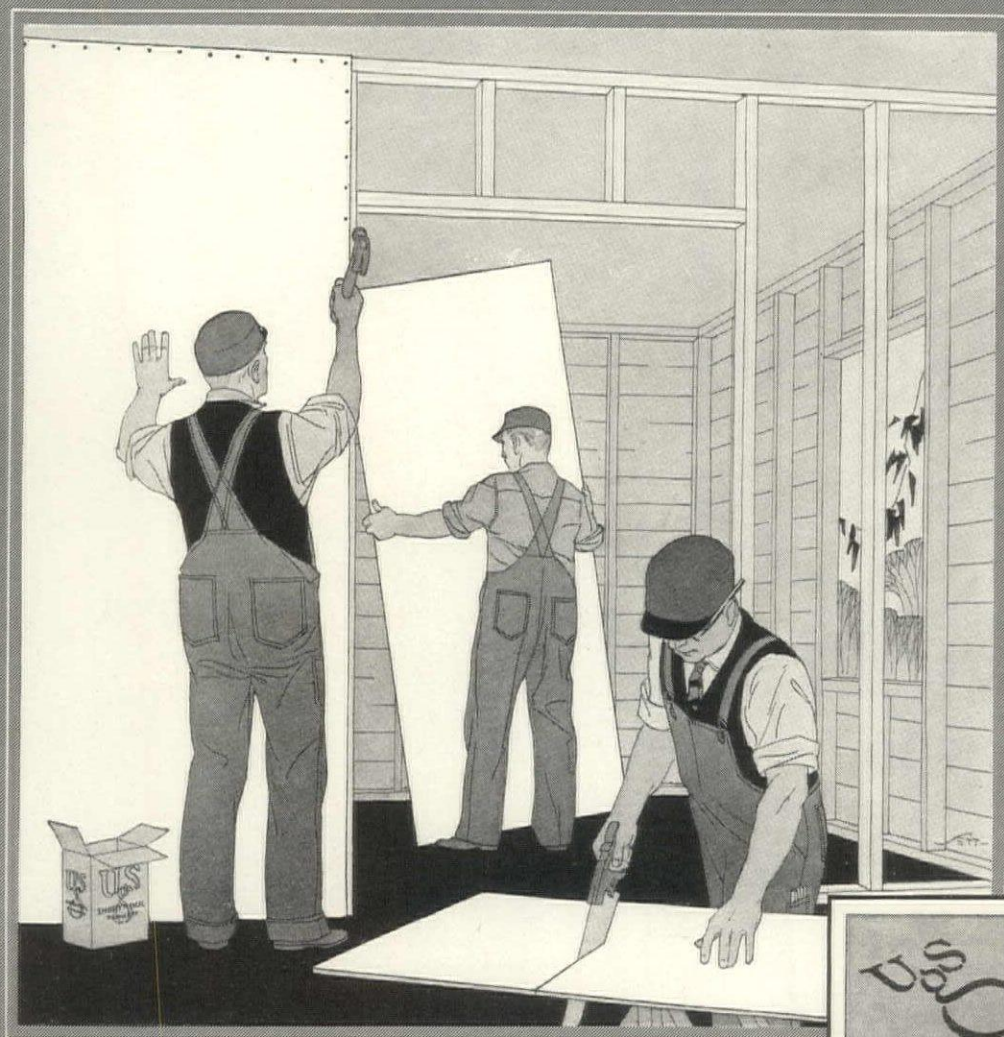
6-room houses, and 7 to 8-room houses, in all ninety-two, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

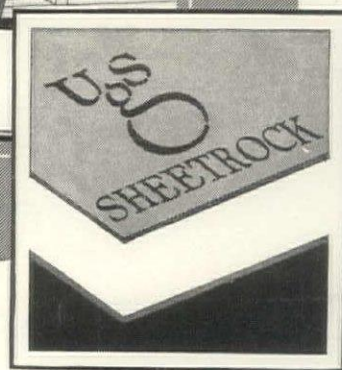
You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices. Address, The American Face Brick Association, 1121 Westminster Building, Chicago, Illinois.



U.S.  
Sheetrock is  
wall plaster  
— cast in  
sections



Note the substantial thickness of Sheetrock



SEE how thick and rigid Sheetrock is. Every section of it is a broad, ceiling-high sheet of plaster, nearly a half-inch thickness of gypsum, the world's standard material for walls and ceilings. It will *not warp, shrink or buckle*; will not pull away from the supports. It can be sawed and fitted to form, and nailed directly to the joists or studding. It goes up quickly, easily and cleanly. It makes a solid, tight-jointed, flat-surfaced, fireproof wall that lasts as long as the building stands.

Wherever in new construction, alterations or repairs you want a standard plaster wall built quickly, at low cost, use Sheetrock. There is no lathing to do, no mixing of plaster, no plastering, no waiting for the building to dry. The same carpenters who erect the framework can put up the Sheetrock. You can decorate immediately, with paper, paint or panels, and move right in. Your dealer in lumber or in builders' supplies has Sheetrock. Write for a copy of "Walls of Worth."

# SHEETROCK

## The FIREPROOF WALLBOARD

UNITED STATES GYPSUM COMPANY, General Offices: 207 W. Monroe Street, Chicago

World's Largest Producers of Gypsum Products

SALES OFFICES: New York, New York, Buffalo, New York, Boston, Massachusetts, Washington, D. C., Philadelphia, Pennsylvania, Pittsburgh, Pennsylvania, Cleveland, Ohio, Cincinnati, Ohio, Detroit, Michigan, Milwaukee, Wisconsin, Minneapolis, Minnesota, St. Louis, Missouri, Kansas City, Missouri, Omaha, Nebraska, Denver, Colorado, Los Angeles, California

Approved by The Underwriters' Laboratories, Inc.

MINES AND MILLS: Oakfield, N. Y., Plasterco, Va., Cleveland, Ohio, Gypsum, Ohio, Genoa, Ohio, Detroit, Michigan, Alabaster, Michigan, Grand Rapids, Michigan, Milwaukee, Wisconsin, Fort Dodge, Iowa, Blue Rapids, Kansas, Southard, Okla., Eldorado, Okla., Piedmont, South Dakota, Loveland, Colorado, Denver, Colorado, Arden, Nevada, Amboy, California





### Your Favorite Corner

*The walls are primrose yellow, and the sunlight comes in through curtains of ruffled scrim. Your favorite photographs are there, a flowering plant, a book or two, and the softest couch in the world. Under the steps that lead to all this comfort are three long drawers that hold a whole houseful of extra bedding.*

## The Interior Decoration Number April HOUSE & GARDEN

Of course you're going to redecorate, this spring, even if it's only a sun porch or the little west bedroom. So you'll want to know the new curtains; you'll like to read some of those unusual color schemes by Weymer Mills, (bedrooms, this time); you'll be interested in an article on the use of stripes; "quaint corners" will appeal to you; and several pages of English interiors will make you want to move right in and live there!

There's an article on lacquer furniture, too, and one on the using of mirrors. There are lamps

and shades designed by Elsie de Wolfe, and—at the other end of the house—some concrete information on how to take care of kitchen utensils.

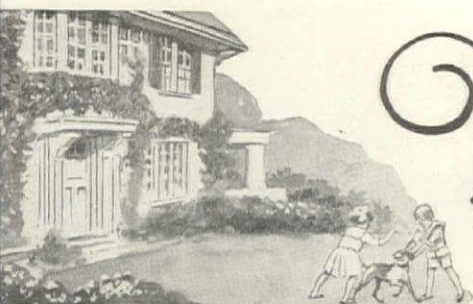
If you're going to build—lucky you!—you'll need the article on brick, and the other on woodwork, paint, and stain. Perhaps you'll get ideas from the three small houses by Guy Lowell, and the pictures of a new kind of swimming pool. Your garden will profit by the pages of conversation on vegetables, and cane fruits, and trees for the street.

*And if there's anything you see that you'd like to buy—or anything you don't see that you'd like to know how to order or to make—the House & Garden Shopping Service and the House & Garden Information Service are at your command.*

35 cents at all news stands . . .

Reserve your copy now





# The Home Builder

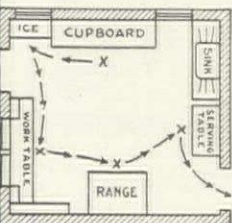
Asenath Leavitt  
Editor

MARCH 1922

Wm. Hart Boughton Architect  
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

## 700 Miles a Year



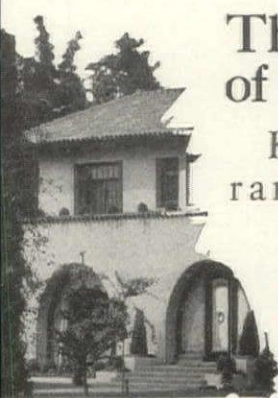
A short time ago, we recall reading an article about reducing the kitchen mileage. This is something that vitally

concerns the woman of the house.

It was pointed out that in the inefficiently arranged kitchen, the housewife, in performing her ordinary household duties of cooking, washing dishes, etc., walked 700 miles a year; and that it was possible to cut this practically in half or 350 miles in the same kitchen by efficient arrangement, as shown.

## The Value of Planning

Kitchen arrangement is only one of hundreds of things to consider in planning the home. It



Stucco allows the expression of individuality characterized in architectural detail.

pays to get all the facts and information at hand when planning.

It is equally as important to plan for materials as for arrangement. Home builders are giving more and more thought to the kinds of material that go into their homes. More and more people are now appreciating the importance of



The stucco home is always hospitable and inviting.

## Building Fire-Safe Homes

It is a fact that frame houses can be made highly fire-resistant by using a steel base as a support for the plaster, such as Kno-Burn Metal Lath—"The Steel Heart of Plaster."

Baskets of metal lath filled with incombustible material are used for making fire-stops at junction of floors and walls. Stairways, fireplaces and other vulnerable points are protected with metal lath.

## Where Economy Is Important

It is not only in the matter of protection against fire that metal lath proves its merit, but in features of economy also.

Kno-Burn, when used as a foundation for interior plaster prevents cracks. When employed as a base for stucco it makes a permanent construction,

free from the cost of painting and upkeep.

There are so many helpful facts in "Home Building"—our new book for home builders—that I just know you'd greatly value a copy. Fill out the coupon and let me send it.

Asenath Leavitt

North Western Expanded Metal Company:

Please send me your home-building booklet No. 937.

Name .....

Street .....

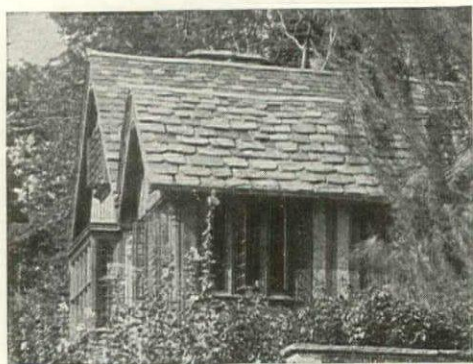
City and State.....

Remarks .....

NORTH WESTERN EXPANDED METAL CO.  
CHICAGO



## Olde Stonesfield Roofs and Flagging



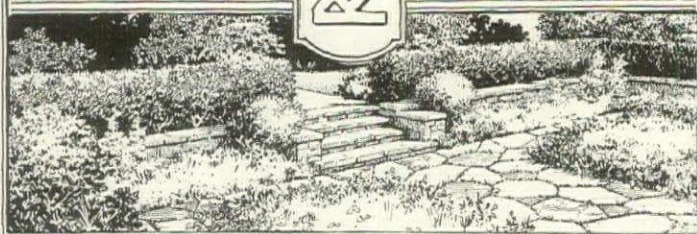
IF you would know their present day charm and past history, dating back to England's ancient Cotswold houses, then send for our booklet No. 27 on Olde Stonesfield Roofs. Roofs that are really stone thatches.

### THE JOHN D. EMACK CO.

Home Office  
112 South 16th St.  
Philadelphia



New York  
Office  
15 East 49th St.



## All the Charm of Real Casements

with every practical advantage

NO special window construction, however ingenious can match the simple beauty and charm of the real English Casement.

### 'Win-Dor' Casements

are true English casements (out-swung), simply but effectively equipped to meet the problems of American screening and climate.

'WIN-DOR' Casements are slightly, weather-tight, insect-proof and remarkable for ventilation and convenient operation.

THEIR first cost is low and they are practically indestructible.

YOU should not start building a good structure without knowing the possibilities of 'Win-Dor' Casements. WRITE us for 'The Casement Window Handbook'—now.

## The Casement Hardware Co.

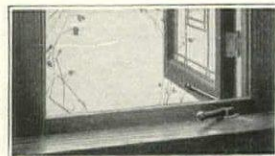
1 North La Salle St.

(Established 1906)

Chicago, U.S.A.



Casement Windowed Country Home by Albro & Lindeberg, New York. 'Win-Dor' Casements (BULL-DOG adjuster).



'Win-Dor' Casement held securely wide open from inside of screen (BULL-DOG type adjuster).

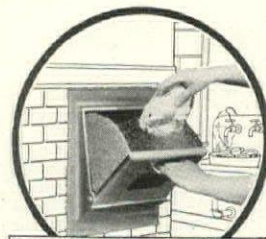
Adjustable in a moment to closed or any intermediate position without moving screen.

## How Will You Dispose of Garbage and Refuse?

IN that new home you are planning, in that "perfect" home which is to have all those conveniences you've wanted and waited for so long, will you be content to have an unsightly, insanitary garbage can and an improvised refuse receptacle? You won't need them if you have your architect include in his plans the Kernerator, the modern system for disposing of household waste.

The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It takes care of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage — *without cost*, since no commercial fuel is required.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.



### KERNER INCINERATOR CO.

1025 Chestnut St. Milwaukee, Wis.

Drop All Waste Here—Then Forget It

## KERNERATOR

Built-in-the-Chimney

Reg. U. S. Patent Office.

## You can have the beauty of "Tapestry" brick at the Cost of Frame

YOU know that a brick house is a better investment. Do you realize that it costs no more?

The manufacturers of "Tapestry" brick have re-shaped solid brick to save labor cost. "Fisklock" is equivalent to a face brick and a common brick—the mason handles only about half as many. There's no brick backing.

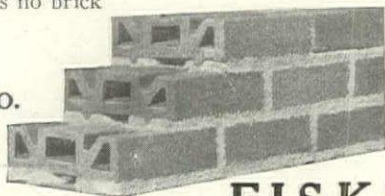
THE "Fisklock" wall saves coal in winter—it contains a multitude of dead-air cells. Any engineer will tell you that small dead air spaces are effective heat insulation.

Ask your architect about "Fisklock"; if you are building without an architect, show this advertisement to your builder.

FISKE & CO.  
INC.

BOSTON, MASS.

New York Watertown, Pa.



HARDONCOURT-  
FISKE PATENTS

## FISKLOCK

REG. U. S. PAT. OFF.

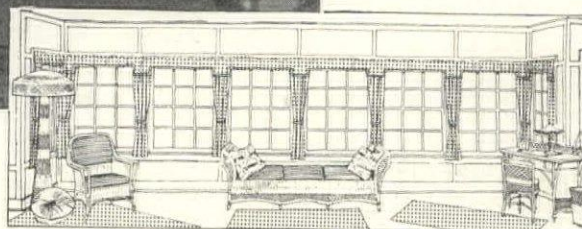


"I'm just in love with your sun room since your new drapes are up"



*Kirsch  
Curtain Rods  
dignify the most  
simple window*

The Kirsch FLAT construction makes Kirsch Curtain Rods artistic and graceful, yet strong and durable. They bring out every charm of your curtains and drapes, holding them smoothly and neatly, with headings erect. The curving ends permit draping to the casings shutting out side glare. It is easy to put on and take the rods off the brackets — yet the rods cannot come down accidentally.



# Kirsch Curtain Rods

*Flat in Shape — No Sag, Rust or Tarnish*

The beautiful finish—in white or velvet brass—stays like new for years. Kirsch Flat Rods come single, double or triple. Fit any window, give any effect. Extension style or cut-to-fit. Sold by better dealers everywhere.

## Plan Your Curtains With This Book

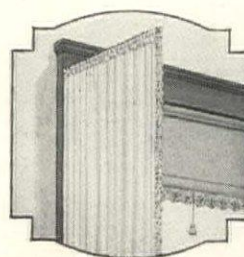
It devotes a few pages to Kirsch Flat Curtain Rods and other Kirsch products, but mostly it's a book of pictures of window drapings for every room, with detailed suggestions as to materials, color schemes, rods, etc. :: Free for the asking.

KIRSCH MFG. CO., 240 Prospect Ave., Sturgis, Mich., U. S. A.

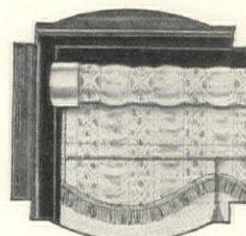


Kirsch Mfg. Co. of Canada, Ltd., 450 Tecumseh St., Woodstock, Ont.

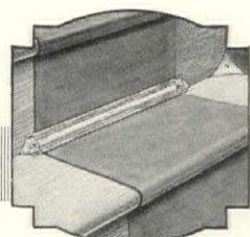
Here's the rod that made possible the effect pictured above.  
The patented Kirsch extension section builds up rod to any desired length.



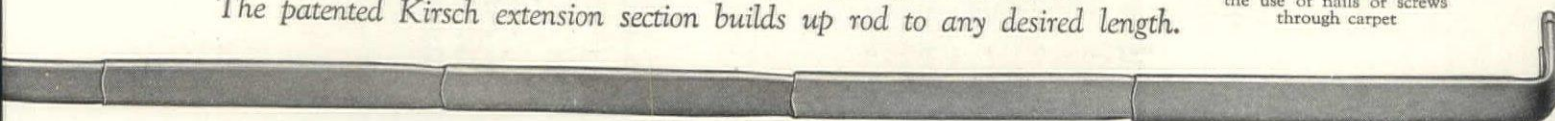
KIRSCH patented fresh-air swinging rods allow curtains to be swung away from window openings without effort — ideal for bedrooms



KIRSCH Shade Roller Hood conceals the shade roller end and bracket, giving a completely finished appearance



KIRSCH Stair Rods are dust proof. Easy to put down and to take up. Do not require the use of nails or screws through carpet





# Send The Coupon

Chamberlin Metal Weather Strip Co.,  
Detroit, Mich.

Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school.)

Give number of outside doors ..... windows .....

Name

Address

City and State

Eng. Dept. No. 30

## Keep Warm End Draughts Save Fuel

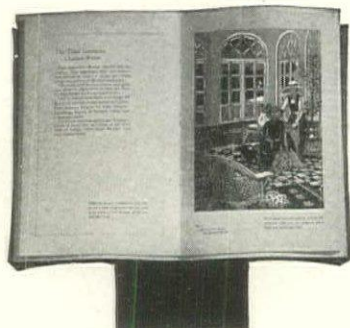
Why endure a draughty house or building? It is so simple and inexpensive to seal out cold air, dust, and noise with Chamberlin Metal Weather Strips. They now protect 10,000,000 windows, and doors.

### Save 25%-40% on Coal

Fuel saving is from 25% to 40%. But that is not all. Homes are evenly heated. No dangerous cold spots at windows and doors. All parts of the home are habitable. No need to huddle around radiators or registers for warmth. Curtains and decorations are kept free of dust, soot, smoke. No rattling windows or doors. Chamberlin equips 85% of all weather stripped buildings, — homes, public schools, colleges, banks, churches, hospitals, office buildings and hotels.

**Free** Their cost is less than you would think. They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free. Just send the coupon.

**CHAMBERLIN**  
METAL WEATHER STRIPS  
"SINCE 1893—THE STANDARD"



## HOME SUGGESTION BOOK FREE COPY SENT UPON REQUEST

Practical ideas for home decoration. Attractive treatments for kitchens, bathrooms, drawing rooms, porches, halls and all parts of the house.

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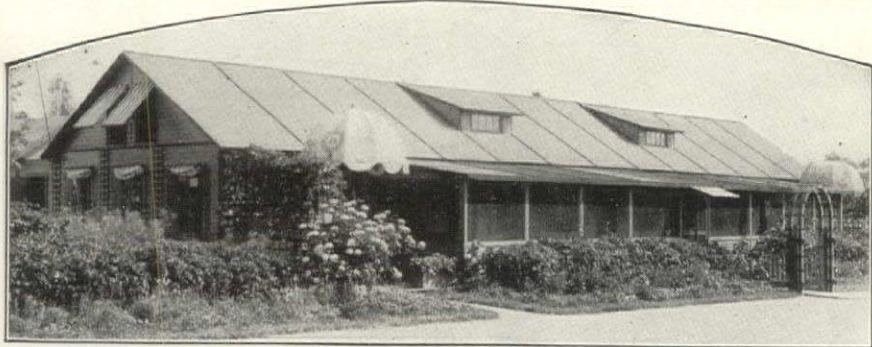
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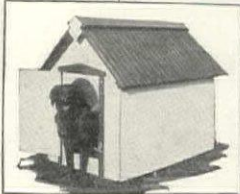
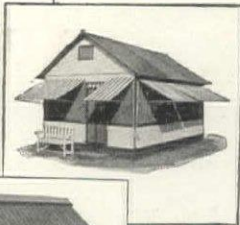
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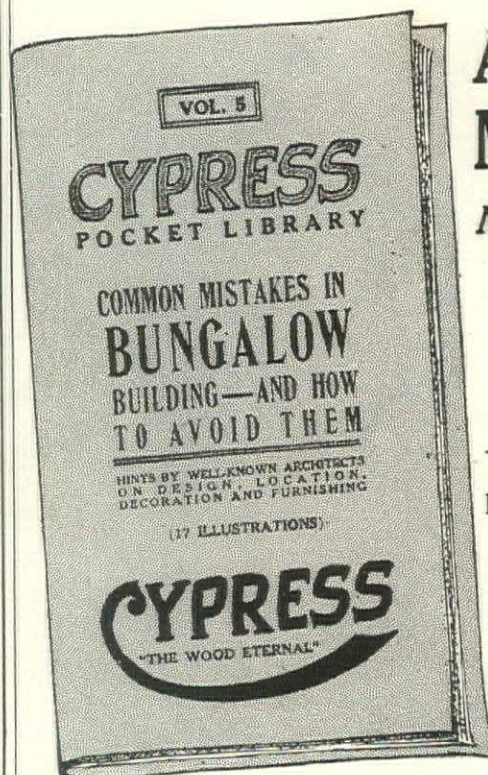
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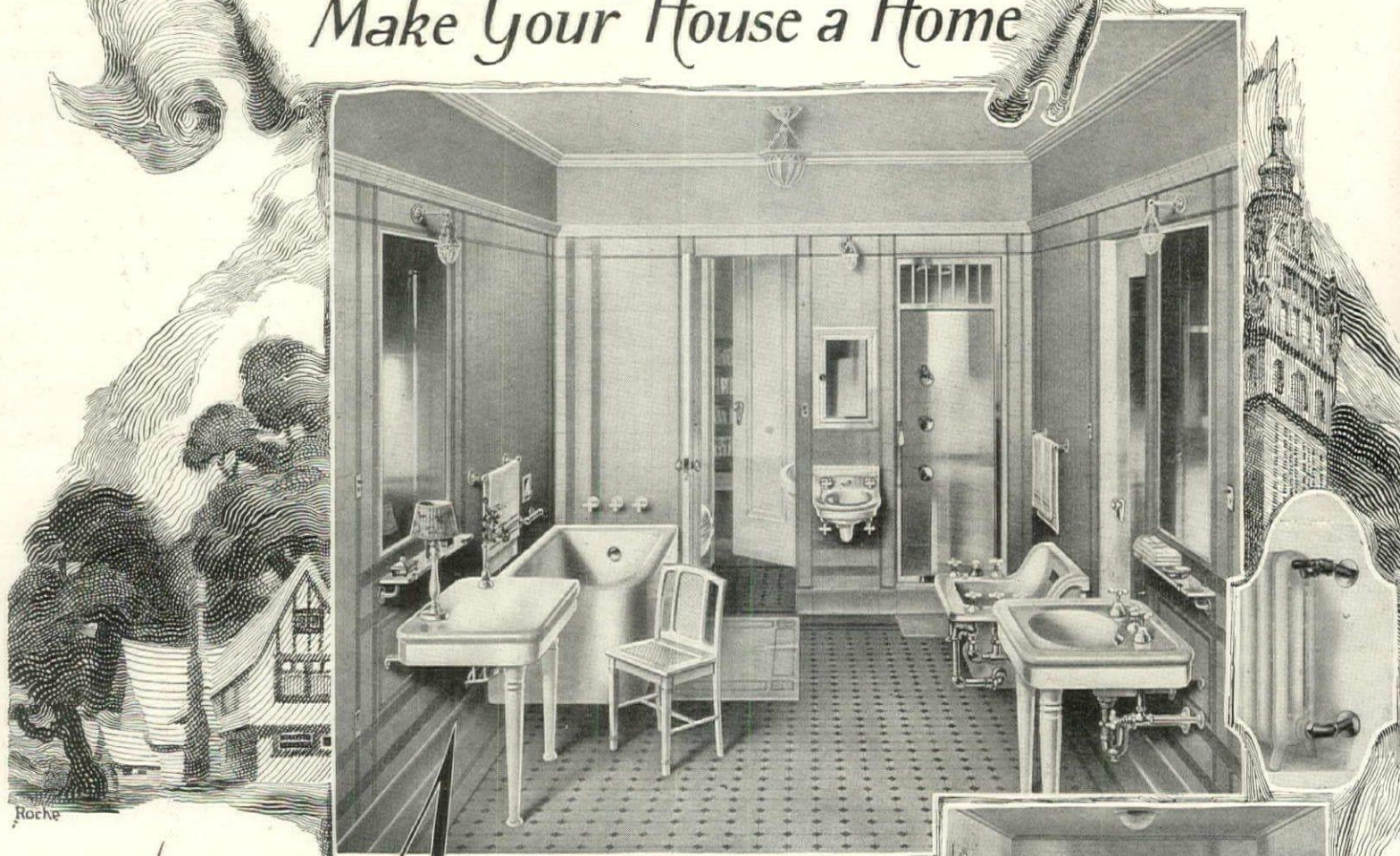
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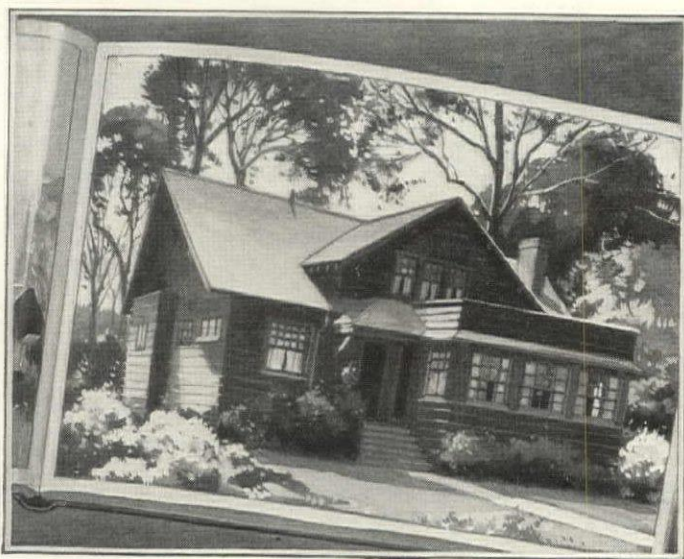
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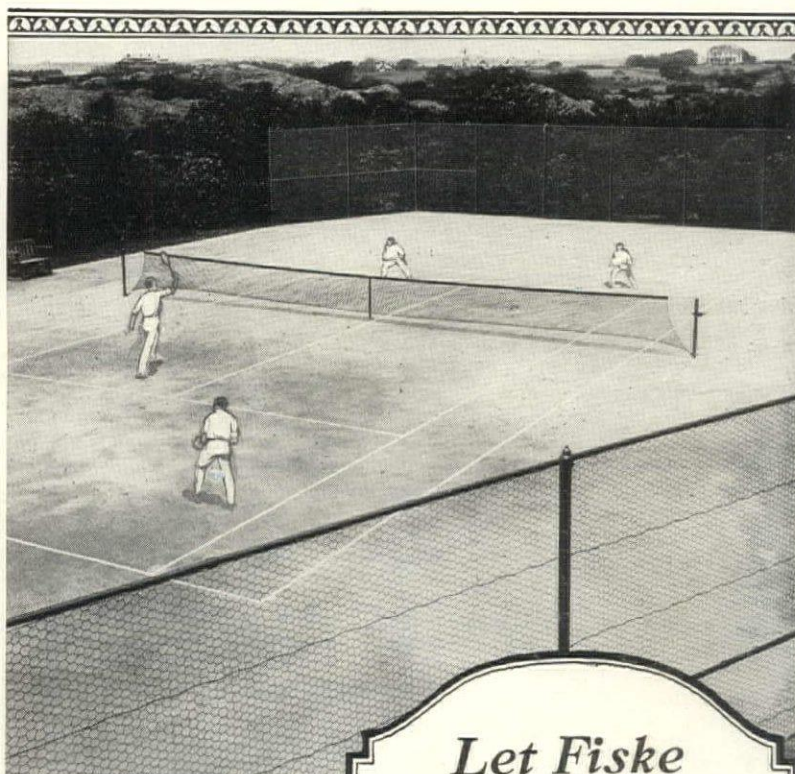
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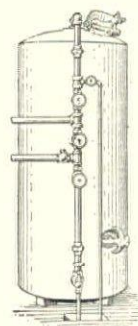
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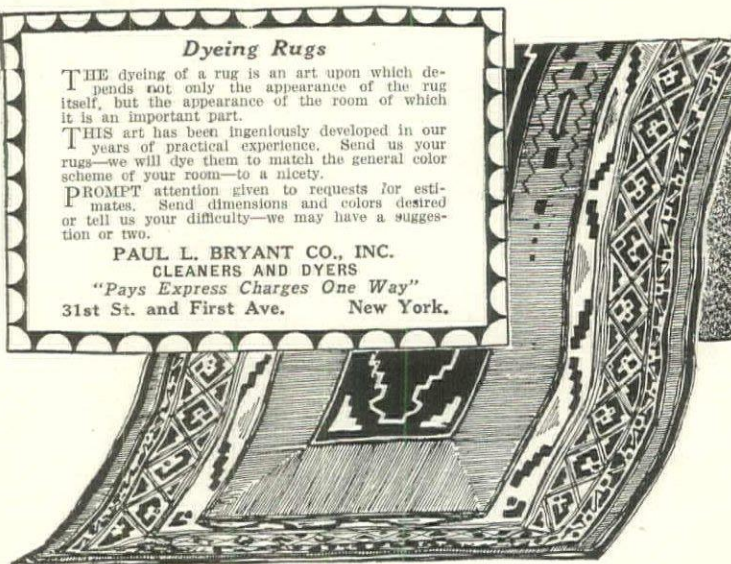
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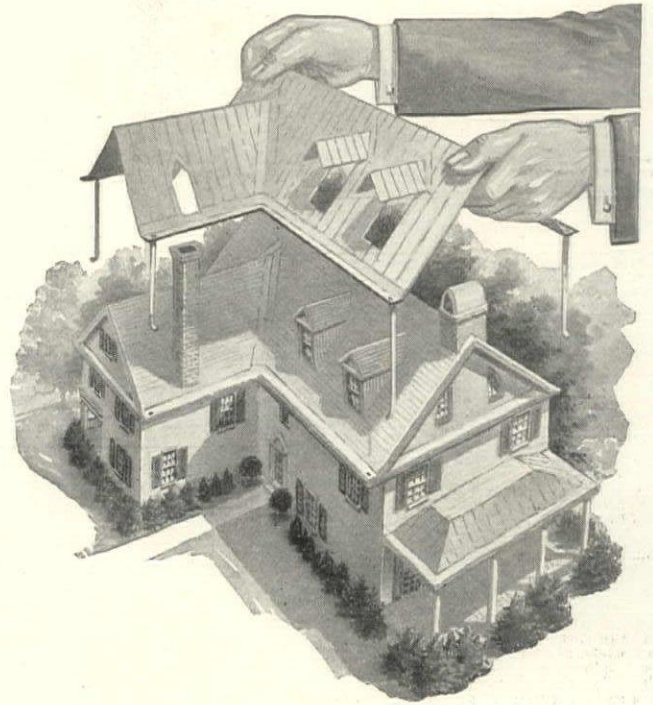
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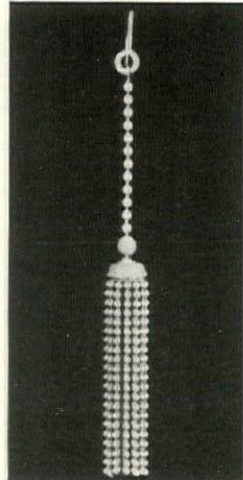
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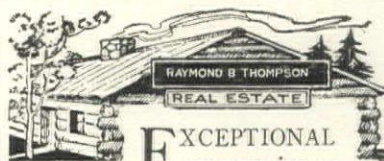
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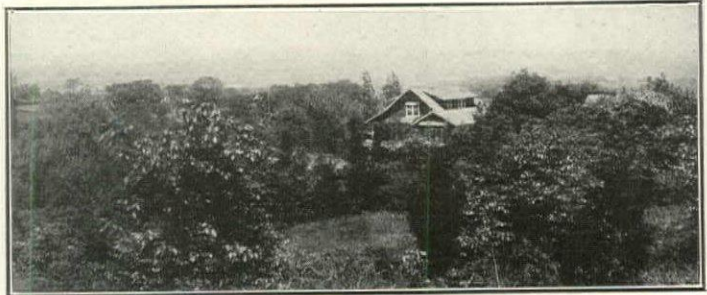
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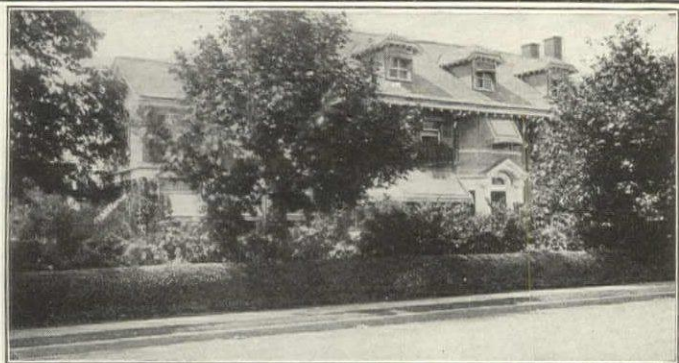
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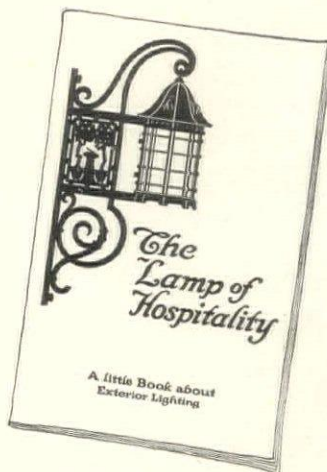
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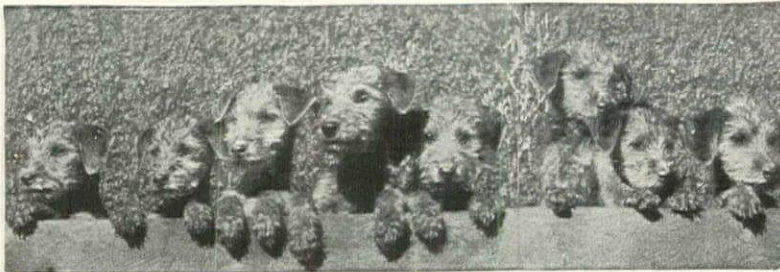
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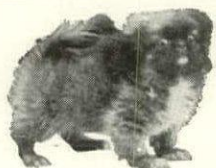
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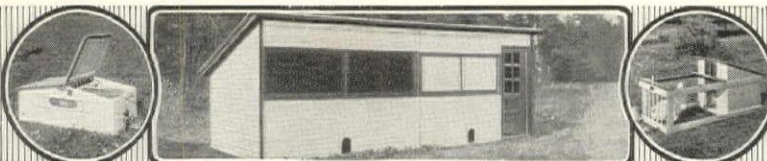
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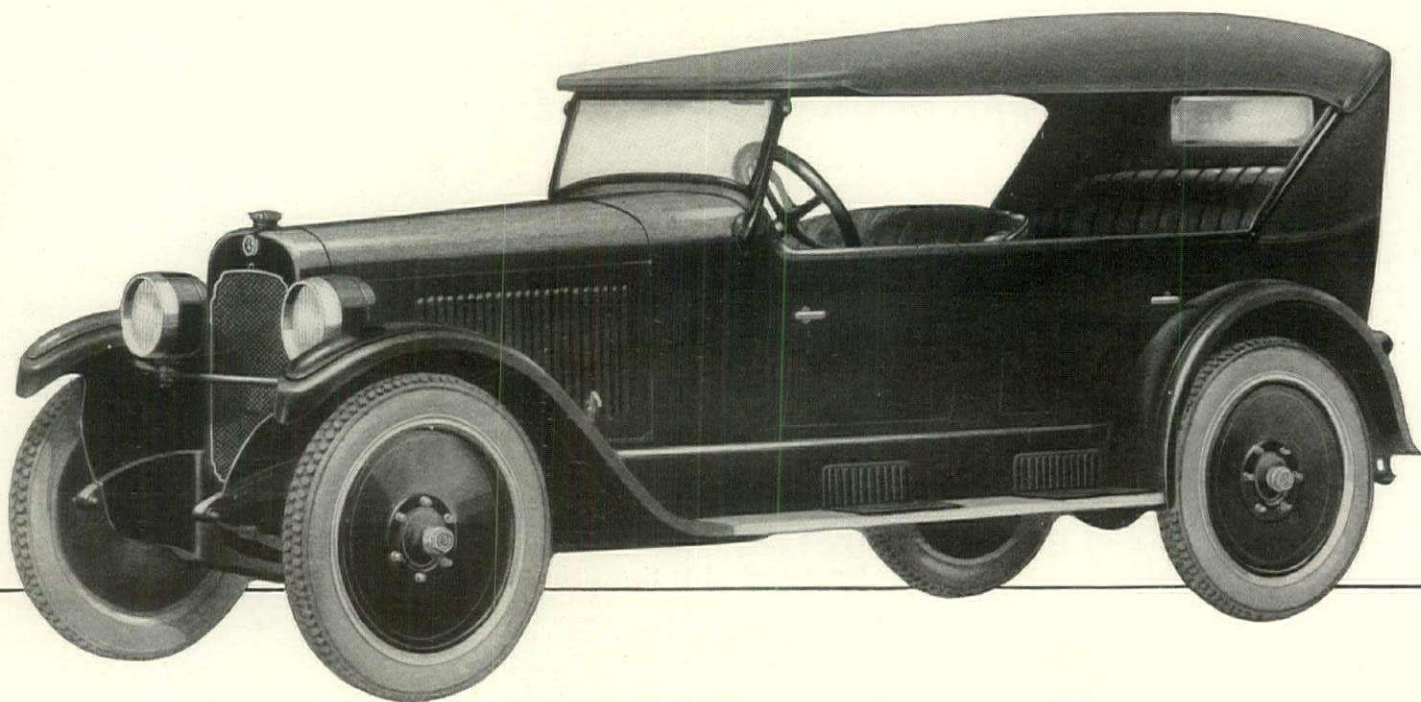
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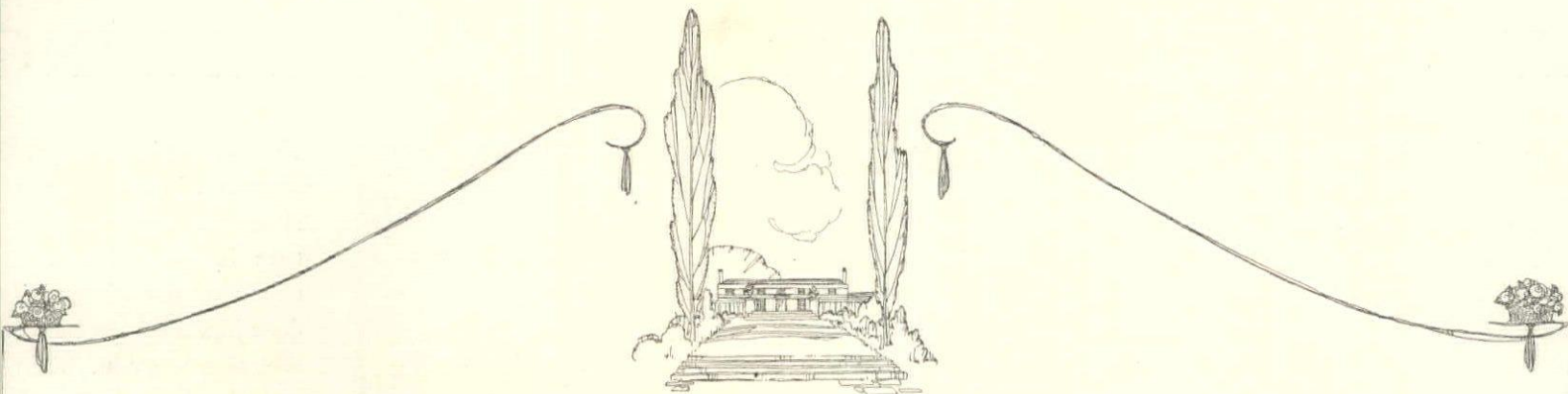
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# House & Garden

## THE APRIL CONCERTO

ONE of the most fascinating sights at a symphony concert is the man who plays the kettle drums. First he thumps one, then he thumps another, each with a different tone, then he tunes 'em up and touches them ever so lightly to see if they are all right; then he thwacks them again. Sometimes it's just a touch to round out a note, sometimes a regular, low beating, like the pulsations of the heart, and at other times he seems determined to drown out all the other instruments by his concatenation.

Preparing issues of HOUSE & GARDEN is just like that. Half a dozen subjects have to be touched and made to respond. March and its garden *Allegro energico* is no more over than we have to twist the keys and tune up for the interior decoration *adagio*. And while the garden concerto is being played *fortissimo*, the decoration notes in the same issue must be *pianissimo* and the architectural notes a good *mezza voce*. If only one note and that too loudly is played, it will drown out the other instruments in the orchestra of reader appeal.

So when you go through an issue of HOUSE



The charm of a room is found in the grouping and details of its furniture. This is one of many in the April issue

& GARDEN you can visualize its editor as a rather agile, stout little man with a shining bald pate, surrounded by the glittering battery of kettle drums of gardening and landscaping, decoration and furnishing, building and architecture and house equipment, thumping now soft on one, now loud, drubbing and thwacking and beating, tuning up and tuning down. And all for the same purpose as the man in the orchestra—to give roundness and finish to the notes in that joyous symphony of home creation.

In this April concerto of decoration there are some brilliant passages, as the critics would say; the theme is carried all the way through. There isn't very much languorous reverse, to be sure, or many muted phrases; it has a quick animated movement from start to finish. From the start of the editorial page, which is now placed, as you notice in this issue, in front of the frontispiece, to the last page of reading matter in the number, there is a constant repetition of this decoration motif, relieved here and there by notes of landscaping and vegetable gardening, small and large houses, practical kitchen data and pages of shop things.

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# THE HAPPINESS THAT COMES FROM LIVING

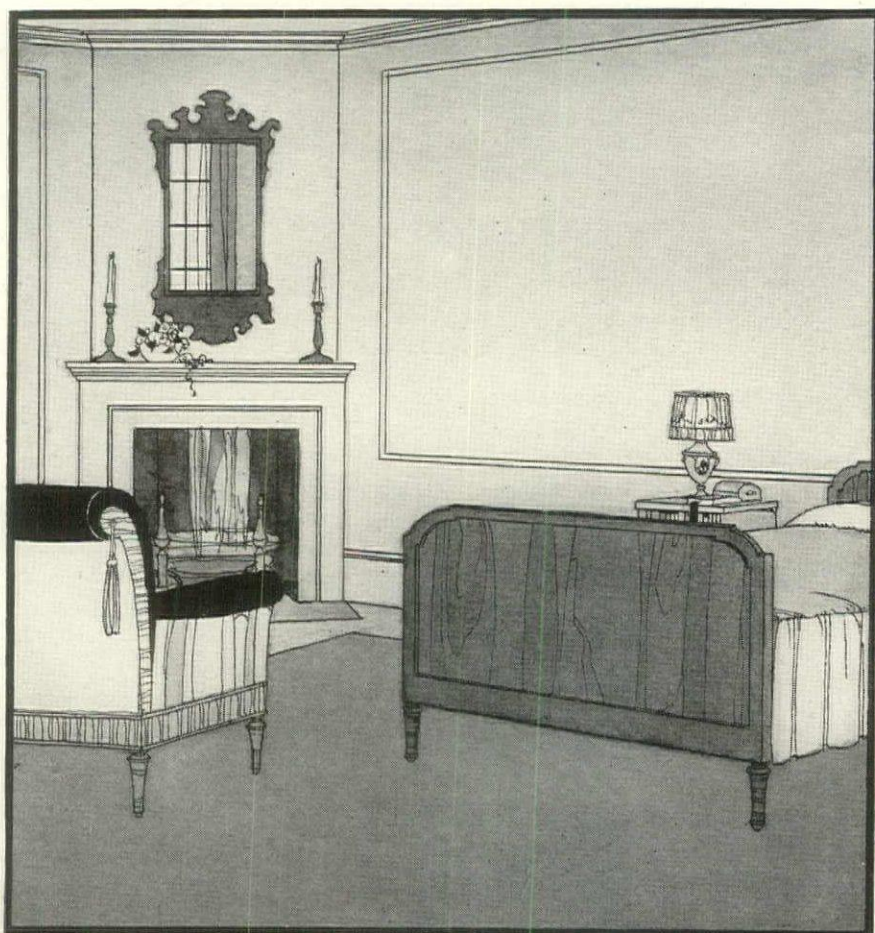
in the midst of color is so easy to acquire and yet many women are afraid of it. They are haunted by unhappy memories of Aunt Abigail's front parlor—a terrific riot of reds and blues, yellows and greens, with the flowers on the curtains fighting with the fruits on the furniture, and the fruits on the furniture swearing at the figures on the carpet.

But that nerve-racking confusion wasn't really the fault of the colors. It was the fault of the figures. With a plain background you can have as many bright and joyous shades as you want—striped and figured hangings and gaily painted furniture blooming with decalcomania flowers (they're in vogue again, you know)—so long as you cover your floor with a single-toned Klearflax rug, thick and reversible.

## Some Suggestions for Decoration

**A** PARTICULARLY effective dining-room might have a floor painted or tiled in black and white on which a mole Klearflax rug is placed. The panelled walls are painted a leaf green, and green taffeta curtains, and green and tan striped chair covers complete the color scheme. Lighting fixtures of crystal and jet add a sparkling accent.

A library should have dignity, and walls and fabrics should not be of too pronounced a pattern since the bindings of the books are so decorative. The walls may be done in warm tan, with an



*A bed room to be happy in is pictured above. The warm tone of the Klearflax rug is the foundation for the decorative scheme. The panelled walls are painted café au lait with moldings of a bright soft blue, the color of the painted bed and table and the lacquered mirror. The armchair is upholstered luxuriously in ashes of roses velvet with sides of striped taffeta. Crisp rose organdie makes the bed-spread and lampshade, and sharp notes of contrast are given by the clear jade of the small bowl and lamp.*

English Jacobean chintz for hangings, in vivid blue, maroon, and green. The furniture is covered with the chintz, a few pieces being done in a bottle green fabric shot with maroon. The rug is the lovely green Klearflax—a restful color for a restful room.

## A Clean Rug That Improves With Wear

**P**ILE fabrics hide and absorb dirt. Klearflax resists dirt. Its firm, tight weave prevents spots and dust from penetrating and becoming imbedded. Easy work to keep Klearflax clean with broom or vacuum. Surface soil and spots vanish when rubbed with a cloth wrung out in Ammonia or Carbona, and all the time you know your rugs are clean. And fresh, too! For as the yarn is dyed before it is spun, vigorous brushing freshens the surface and up comes the inimitable flush of Klearflax color.

No wonder, then, that many love their old Klearflax, if anything, better than new, for Klearflax actually improves with wear—becomes softer and more silk-like. Professional cleaners rebind and, if desired, re-dye Klearflax even after seemingly hopeless abuse, and this is only possible because of the age-old enduring pure linen of which Klearflax alone, of all floor coverings, is made.

A catalog in color, giving essentials of and suggestions for correct room decoration, will be sent free on request.

## WHAT KLEARFLAX IS

**K**LEARFLAX is a beautiful, thick, heavy, reversible, long-wearing floor covering made entirely of pure (flax) linen. This linen (flax), the sturdiest of all textile fibres, is stiff when new, for unlike the individual strands of cotton, silk, or wool, flax fibre is composed of bundles or grouped strands. This characteristic stiffness of new linen makes Klearflax endurance and beauty inseparable forever, for new beauty comes as use and wear work their softening and refining magic in separating these grouped strands.

A small quantity of these unseparated fibres are purposely retained in the yarn for stiffening. Only with your hand can you detect their seeming harshness, and though the Klearflax surface soon wears smooth,

the reinforcing fibres still remain buried in the yarn to give that sturdiness and flat-lying quality so essential in a good rug.

Klearflax weave and color are being imitated with yarns of dead wool, hemp, jute, grass, or paper, which cover an even poorer warp substitute. For years we have pioneered in the development of an all-flax linen yarn, fostering the culture of American grown flax for textile uses. Our efforts have produced the only rug that improves with wear—one that you can always tell by its sturdy feel. To protect you against the cheap unsatisfactory substitutes which have sprung up as an inevitable result of Klearflax success, you will find our trade-mark in the binding or on the guarantee label attached.

**Klearflax**  
**LINEN RUGS**

Registered U. S. Patent Office

*In rugs or by the yard. Also any size or shape on special order.*

**KLEARFLAX LINEN RUG COMPANY**

**DULUTH, MINN.**

NEW YORK

CHICAGO

BOSTON



# THE MALE AND FEMALE OF IT

*As Seed Catalogs Prove, Flowers Are a Female Diversion for Those Who Seek Beauty; Whereas Vegetables Are the Masculine Portion Because They Feed a Man and Satisfy His Weaknesses*

**F**OR some time I've been puzzling over the problem of why most men prefer to grow vegetables. It seems almost an axiom that, in the gardening world, flowers are the feminine portion and vegetables the masculine. Whether the idea is tenable or not, one generally thinks that cultivating vegetables demands the superior strength of men, that it requires more muscle exertion and endurance to hill up a patch of corn than it does to hoe a patch of asters. Again, some estimable people think the vegetable endowed with more masculine qualities than the flower. This may be so. I've never seen anything masculine in a radish, I must confess, and as for pole beans, they are the very incarnation of the feminine clinging vine.

This problem bothered me until the new batch of spring catalogs arrived. Heretofore I have turned directly to the flower pages because I was most interested in them; this time a sense of duty made me read about the vegetables. I learned some strange facts.

**V**EGETABLES are deliberately named, pictured and baited to appeal to certain obvious masculine weaknesses. They appeal to a man's innate habit of boasting, to his unblushing love of food, to his illogical method of judging the value of an object by its size.

Turn to the vegetable names. Visualize the proud gardener, his chest expanded, his face glowing with the smile of pride. About him, line on line, are the rows of his vegetables. Does he speak of his peas as being Snow-on-the-Mountain or Love-in-a-Mist? No! He calls them Early Giant, World's Record, Bountiful, Ideal, Prizewinner, Dwarf Defiance, Superlative, Abundance, Phenomenon, First of All, Ne Plus Ultra, Matchless, Perpetual, Fillbasket, Peerless, Premium, American Wonder, Pride of the Market. He speaks of his beans as Kings of the Garden and Early Leviathan. His beets as Eclipse. His watermelon as Mammoth Ironclad. His lettuce as Big Boston and Mammoth Salamander. His cabbage as All Heart.

Not satisfied with this boasting he needs must display his gourmet's avarice in their names. To him all vegetables are succulent, and he rolls the word sensuously around in his mouth. He fairly drools in anticipation of them. He names a watermelon Yellow Ice Cream, a lettuce California Cream Butter, a cabbage Tender and True, a muskmelon Delicious Gold Lined. And to show what it does to people who eat it, he calls his corn Howling Mob.

As to the male pride of size, turn to any vegetable catalog. Here's a pumpkin as big as an alderman's corporation. Here are beans towering into the empyrean like the Woolworth Building. Here is a solitary onion completely filling the inside of a No. 8 Stetson. Here are ears of corn as long as baseball bats and tomatoes as big as balloons.

**F**LOWERS, on the other hand, are sentimental, shy and modest. They hide their beauty behind Latin names difficult to pronounce and hard to understand. The lovely crimson-spotted evening primrose veils its identity under the forbidding name of

*Oenothera Bistorta Veitchii*. True, there are a few asters referred to as Giant and Comet and some ageratums that are labeled Perfection and once in a while through the Latin there sounds—like a sudden blare of brass in a pastoral monotony of muted strings—a shout of *Splendens* and *Flore Pleno!* But they are not usual. There is rarely any talk of gigantic sizes. Let the cosmos grow to six feet, let the verbena sprawl amazingly, yet of these there is little boasting. And the names these flowers are given—Love Lies Bleeding, Heart's Ease, Virgin's Bower, Mourning Bride, Fairy Lily, Gold Dust, Forget-me-not, Baby's Breath—feminine and tender and picturesque and quaint, every one of them.

**F**LOWERS are a proof that man does not live by bread alone. Vegetables he grows for his stomach's sake, flowers for his heart and soul. The one stimulates and satisfies the appetite, the other stimulates aspiration and has a heavenly way of satisfying it. Flowers are necessary to a complete life. We should plan to grow so many rows of asters and zinnias each year just as we figure on the table requiring so many rows of potatoes and bush beans. Let us plan to feed the heart as well as the stomach.

And yet the heart cannot be expected to function unless the stomach is well supplied.

Oscar Wilde observed that the empty stomach was a cause of revolutions. The historian Buckle attributed the discontent in Ireland to the fact that the peasant lived mainly on potatoes and fish.

As in peoples so in individuals. It may be vulgar to remind ourselves of the fact, but it is a solemn truth that the high road to a man's heart lies through his stomach. The finest and best counsel that can be given a bride is to "feed the brute." Lack of food or food poorly prepared is at the bottom of more marital discontent than all the whiskey ever drunk. Romance is a fine thing and by it many a maid has captured her man, but to keep him at her side through better and worse let her see that he is well fed. For while man may be made in the image of God, that Divine Wisdom also endowed him with a stomach, and, as if to set the example, there is a powerful lot of good eating and drinking in the Bible. The paunch and cheerful countenance of the glutton are preferable to the lean and hungry look of the Puritan. Let us not despise the gourmet; his life has its divine aspects.

**B**ECAUSE of these reasons, the average seedman's catalog presents the ideal balance of life. The vegetable pages are a veritable gourmet's guide to gastronomic delights, they satisfy the petty, forgivable and altogether human vices of the male; the flower pages are a guide to spiritual affairs—to beauty, to the refreshing love of color and the benison of fragrance that at all times have symbolized the ideal of womankind. These two together make a full life. And the ideal is attained when the vegetable-loving male can also enjoy the tenderness of flowers that reflect the beauty of Heaven; when the flower-loving female can listen, with a reasonable amount of patience, to the boasts of him who grows onions as big as a hat.







Harting

## THE MERIT OF WINDING STAIRS

*Upon the stairs depends much of the individuality and character of the hall. If they run straight up, they are commonplace. If they have a landing, they are both easier to ascend and more pleasant to look upon. But for real beauty build winding stairs. They require less room than the ordinary type and the sweep of the curves is a relief to the otherwise rec-*

*tangular aspect of the hallway. In the home of Mrs. Monroe Douglas Robinson, at Syosset, L. I., the hallway is a bright, sunny spot, furnished with old hooked rugs and early American pieces, but its crowning glory is the winding stairs with delicately turned, white balusters, curving, broad treads, graceful newels and slim mahogany rails*





## OVAL GARDENS FOR DIFFICULT SITES

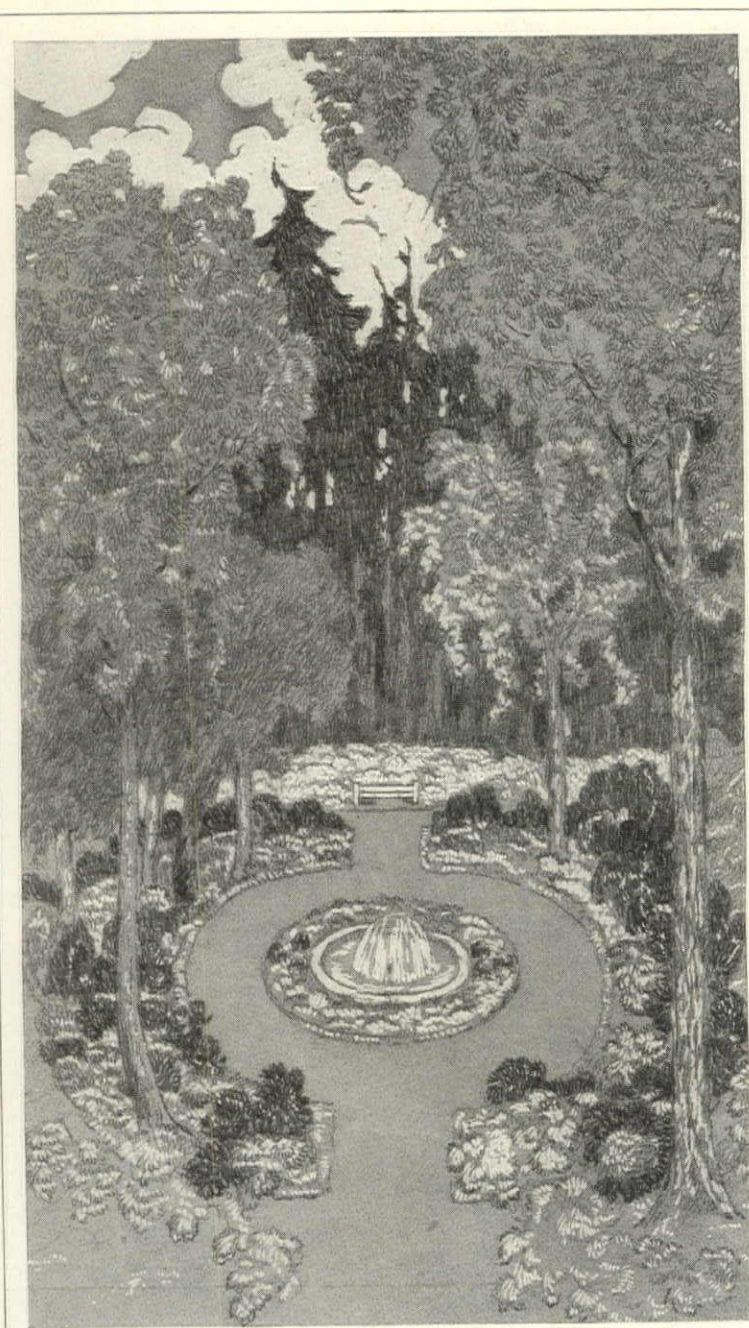
*In Landscaping to Ground Contour Lie Many Possibilities for Charming Effects—The Oval Garden May Be the Solution for that Irregular Site Which Has Been Puzzling You*

ELSA REHMANN

TO mold a garden to contours is to have a plastic appreciation of the landscape. To adapt the form of a garden to the existing undulations of the ground is to interpret the very character of the country. In the plan of a garden you should be able to read the conditions upon which it was developed.

Walls and terraces, stairways and cascades are signs of the dramatic interpretations of abrupt slopes and hillsides. Large water basins, long vistas, great formal gardens are signs of almost theatrical interpretations of level grounds. Gardens that have curving lines show that they have adapted themselves simply and, let us say, lyrically to gently rolling country. That is perhaps why oval gardens have such placid charm. An oval adapts itself so gently to easy contours. It melts into the moderate undulations of the landscape. Demanding no revolutionary changes in grades, it achieves its effectiveness without conscious effort.

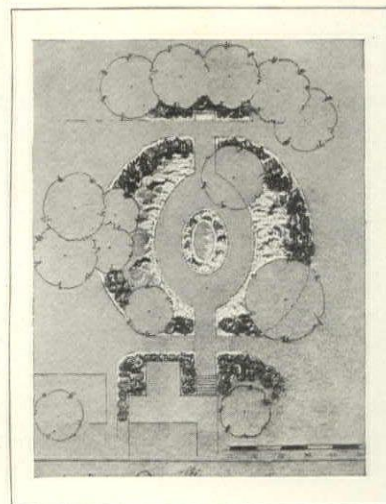
Oval gardens, I think, are rare. One reason is because a great many country houses today, those that consider the garden as a real part of the house plan, demand a more formal—or to be more exact a rectangular—basis for the design of the immediate surroundings of the house. In creating these surroundings the ground is apt to be remodeled to fit them. On the other hand, there are houses that do not demand these formal surroundings, houses that do not dominate over their settings, houses that seem to merge with the very landscape. They are at home beside the hedgerow and the rugged edge of the woods. They like the brook to run beneath their very windows. They are surrounded



*While the garden of straight lines and rectangular forms gains strength, the oval garden creates serenity and becomes a perfect emblem of repose. In it there need be no pavements, but only the soft carpet of grass under foot. A simple pool in the center there may be, and a wooden bench at the vista's end. In place of walls or hedges, the more natural enclosure of trees and shrubs—the whole a park-like spot of unique charm at the home of Mrs. Bayard Dominick, Rumson, N. J. The author was the landscape architect of these three gardens*

by lawns that gradually turn into field and pasture with winding river and hills in the distance. Meandering paths winding their way brooklike between flower borders, wild gardens and rockeries. Lawns with naturalistic flower planting around them are often best adapted to such houses. Then again, there seems a middle course, situations where the house requires less dominant lines for its adjoining gardens and where the surrounding country desires less rugged treatment of its garden foregrounds. Sometimes when this happens there is a chance for an oval garden.

An oval is a formal geometric figure, to be sure, but an oval garden can be as informal as may be. An oval garden can be almost wild in character and yet the gentleness of its curving line keeps it from being too rugged in treatment. An oval garden can be the very expression of delicacy, for the softness of its line accentuates exquisiteness in flower planting. What a garden of straight lines and rectangular forms gains in strength the oval garden gains in serenity, and the continuity of its curving line makes it an emblem of repose.



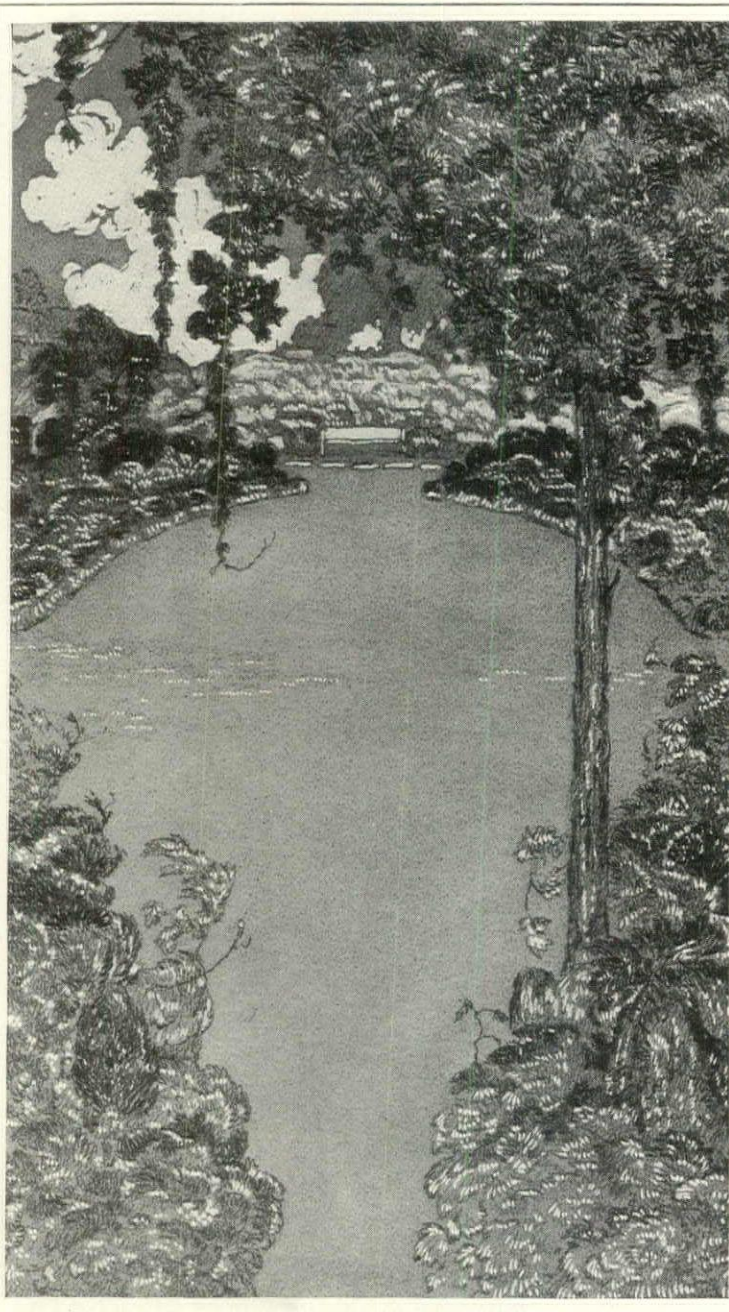


Oval gardens demand no pavements but love the soft carpet of grass under foot. Sometimes, to be sure, stepping stones with wide grass joints between wander gladly around them. Oval gardens demand no architectural features to accentuate their beauty. Sometimes, to be sure, a simple pool can be placed in the center, or a wooden seat is enough of a feature for the eye to dwell upon at the farthest curve. Oval gardens have no need of walls or even of hedges, for they like the more natural enclosures of shrubs and trees. That is why, perhaps, they fit into old-fashioned parklike places; why they are at home in the midst of fields with orchard backgrounds, and why they nestle into little clearings in woodlands.

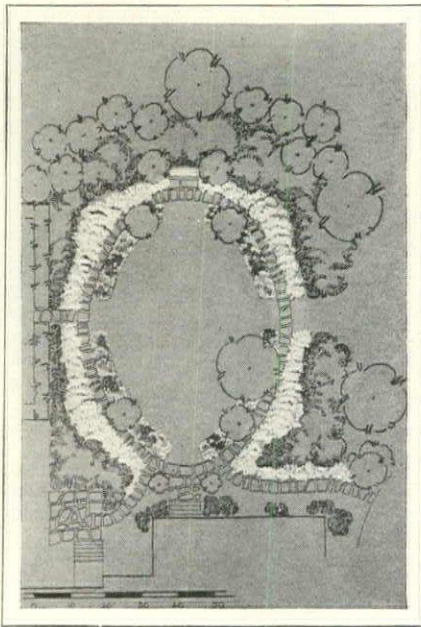
Here are three oval gardens. Take the first one shown. I made my first visit to the place one bitter cold day in January when the house was empty and snow covered the ground. There was little that was inviting for those first impressions from which gardens grow. Even the ground in the midst of scattered trees lit then by a faint winter sun I knew would be deep in shadow by early summer. It was, however, this very spot in the shelter of an evergreen windbreak along the boundary of the property that promised to become a garden—primarily because it was on the axis of wide steps that lead down from an old-fashioned porch almost a story above the ground. An oval shape was chosen for the garden primarily because its curving line drew the scattered oaks and maples together into a protecting enclosure. Not only that. An oval effaced the necessity of grading the slightly sloping ground and seemed best fitted for a quiet shady garden which appeared almost like a sunk-in garden when seen from the deck-like porch.

It became a garden full of shade-loving plants, in reality a green garden, for the foliage effects with all their varying greens of saxifrage and violas, of tiarella and pachysandra, of columbines and meadow rues, of ferns and funkias, of laurels and abelias, of clethras, New Jersey teas, viburnums and cornels were considered more carefully than the flowers. As a green garden it is valuable, too, as a foil for the great horseshoe-shaped border of bright flowers that encloses the lawn in the sunlight beyond.

In the middle of the grass oval that lies within this shadow-laden enclosure is an oval pool. Evergreen evonymus creeps over the brick coping and here and there where a bit of sunlight seeps in a Silver Moon rose trails over the coping so luxuriantly that its long streamers almost hang into the water. And all around are vines, honeysuckle and clematis



*The second garden became an oval because that form was so easily adaptable to the setting and disguised the unevenness of the ground, besides permitting really formal planting in a manner suggestive of Nature's own arrangements. All the flowers and shrubs in the enclosure are placed so as to complete the continuity of the oval, in balanced groups succeeding each other in regular sequence. The planting inside the stepping stone path is planned for a succession of flowering effects. It is the garden of Miss Helen W. Gray, Stamford, Conn.*



and perennial pea so intermingled that they look like a great green wreath adorned here and there along the edge with forget-me-nots in luxuriant masses.

The second garden is quite different. A lovely autumn day brought me to a quiet house in the country where a little living porch opened upon a lawn that sloped gently away to an orchard with woodlands beyond. This second garden became an oval because it adapted itself so easily to the setting, because it disguised the unevenness of the ground—it tilted slightly to the east, so that one side of the garden is a foot or more lower than the other—and because it made possible the use of planting that was really gardenesque in character in such a manner that it would suggest more naturalistic material.

All the planting is arranged in such a way that in effect at least it completes the continuity of the oval. All the shrubs in the enclosure are so arranged, the Persian lilacs in balanced groups, the common lilacs scattered singly between, the clumps of forsythia and of bridal-wreath at stated intervals. All the flowers in the outer borders are arranged with this same idea in mind, larkspurs and hollyhocks, cosmos and asters distributed in balanced clumps, yellow day lilies and Harrison Yellow roses and dahlias spotted singly through the borders, iris in sweeping curves, scattered daffodils followed by bands of annual phlox and scabiosa, even the intermingled edging plants along the stepping stone path are arranged to accentuate the oval lines of the garden.

And within the stepping stone path the same idea is carried out. Peonies are spaced at equal intervals, laurels and fragrant azaleas are scattered between them, clumps

of wild roses are placed at the ends of each segment with clumps of white chrysanthemums near by. Each variety, as it comes into bloom, accentuates the shape of the garden. This is a succession of single effects quite complete in itself, planned so that whatever neglect the rest of the garden might receive these borders in full view of the house would remain permanent and of good appearance. Within this border are white daffodils and poet's narcissus planted as a kind of repeat pattern, a clump or two of each kind in each of the four segments of the oval. When their flowers disappear, *Convulvulus minor*, the dwarf morning glory, is sown over the top to make a broad edging around the grass. Even in the very earliest of the effects Golden Spur daffodils that fringe the grass are planted one by one in a quaint row all around the oval grass plot.

A July day brought me to a third place. From the door of the living hall I looked out





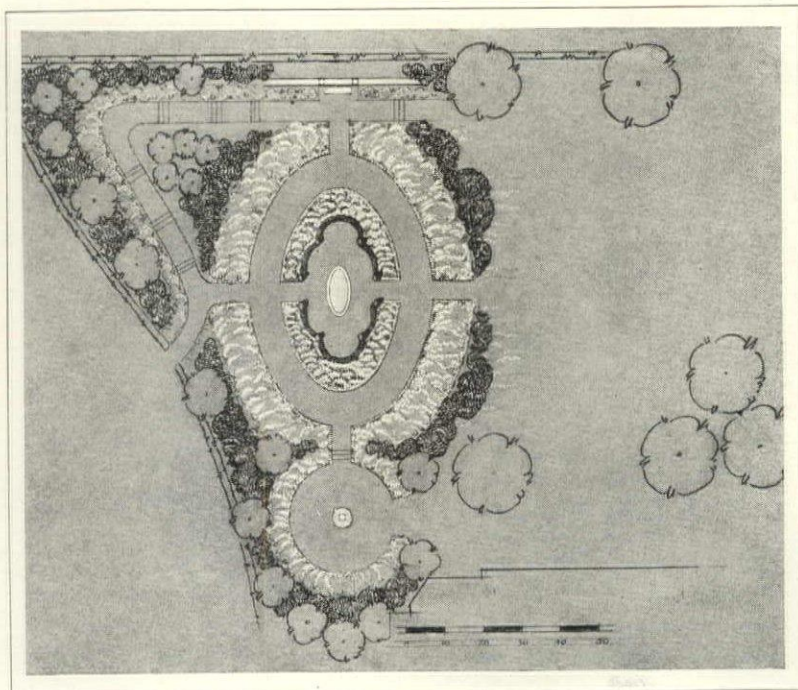
*A sloping triangle of ground was the basis on which the third garden was built. Flower gardens fill the once useless corner at the left, and English elms help to create a vista which leads into the park beyond. The garden proper is really in two parts—a little round ante-garden with a sundial in the center, and the larger oval portion around a simple pool. A shady path leads off to the left toward the corner of the property, then swings to the right again to join the main garden axis. This is the garden of Horace A. Saks at Elberon, N. J.*

on a bare lawn bounded by a  
f clipped hedge and surround-  
by neighboring places that  
h their old trees reminded me  
English parks. Now, twin  
glish elms break the line of  
hedge and create a vista into  
park beyond and flower  
dens are tucked away on one  
e where before there was just  
useless triangle of sloping  
ound. You can see them in the  
n—a little round ante-garden  
closed with Japanese dogwoods  
d Persian lilacs full of light  
e flowers with a sundial in the  
ater; an oval garden built half  
o the slope with a pool in the  
ddle festooned, as it were, with  
xwood edging; and besides an  
ded bit of interest in a shady  
th that wanders up and down  
ng two sides of the triangle.  
Gardens are sometimes such  
quisite little places that when  
ey are very near big houses they  
ed to be so hidden away in  
cluded corners like jewels in  
eir cases. Everything else on  
place can be quite obvious and

in full view, but a garden can be  
a surprise. It is sometimes just  
such awkward situations, such  
tilted ground and such irregular  
shapes, that hold fascinating pos-  
sibilities.

I like to think of this oval  
garden as I saw it last July when  
it was just a year old. There  
were verbenas and forget-me-nots  
and polyantha roses in the center  
beds and there were pinks and  
lobelias, annual larkspurs and  
annual phlox and *Delphinium*  
*belladonna* in the outer borders.  
They made a delicately embroi-  
dered pattern in buff and pink,  
blush and blue and a bit of rosy  
scarlet between the scrolled box-  
wood edging and the arborvitae  
enclosure.

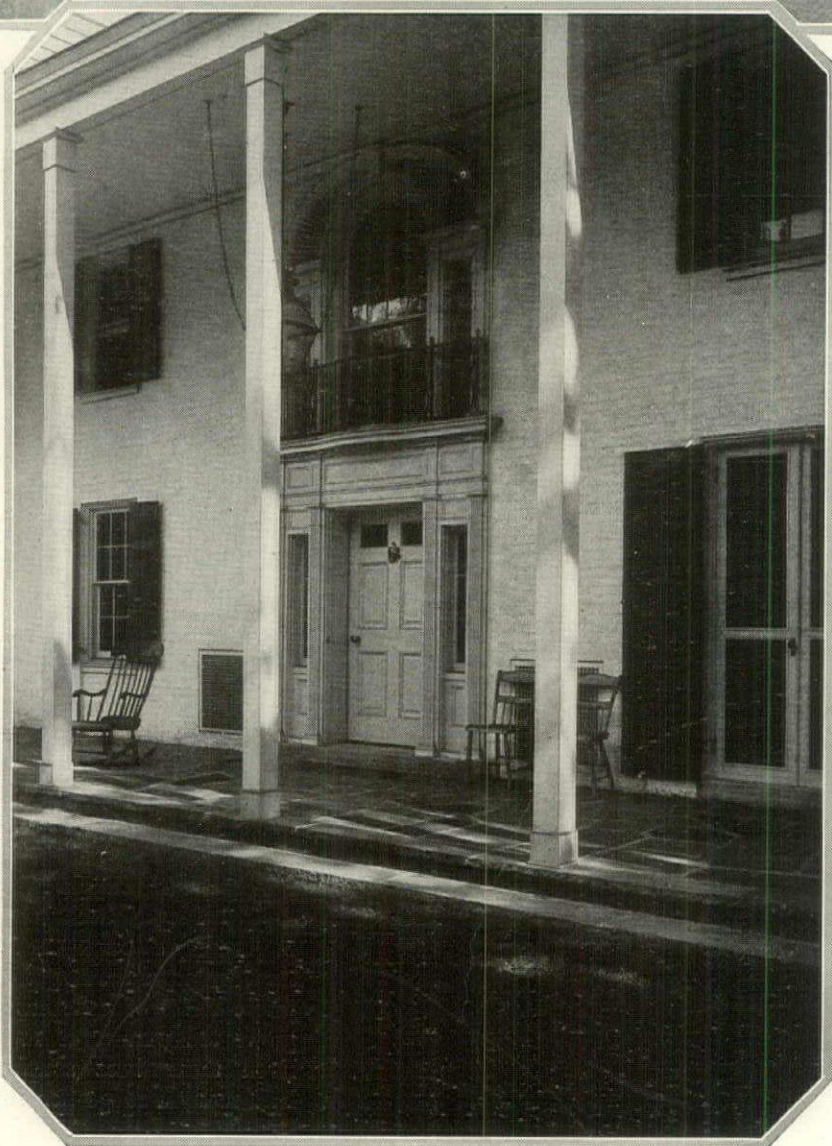
Within its simple shape the  
oval holds a treasure horde.  
With every elaboration of the de-  
sign, enlarging the garden into  
whole series of concentric ovals,  
grows the wonder of its effects.  
Even these three simple plans  
hold many a suggestion for a va-  
riety of situations.







Gillies



*In both the design of the house and its furnishing the traditions of the American home have been maintained. The essential ideals of comfort and simplicity are preserved. The living room is of excellent proportions, generous in size without being too large. The ancient effect of a low ceiling is given by the two boxed beams and the wide mantel. Walls are paneled and painted cream. Against this is hung a colorful chintz. Furniture is mainly early American*

*To a certain degree the house suggests "Westover" and the other plantation homes on the James River. This rear loggia commands a view of many miles of unbroken country. It is a deep shadowed veranda with slender columns, a paved stone floor and an entrance pronounced by a wide door, with a wrought iron balcony and Palladian window above. The French doors and blinds are characteristic. An old lantern also preserves the traditions*

## THE HOME OF GEORGE DE FOREST LORD WOODMERE, N. Y.

W. H. BEERS and F. C. FARLEY  
*Architects*





*The long lines of the house have been accented by the terrace that runs in front of it, a wide terrace supported by a concrete wall on which is an iron balustrade. At the middle it is broken by steps leading to the lower level of the entrance drive. A high wall assures privacy. The house is built of whitewashed brick, with a roof of gray shingles. Sleeping porches are on each end, continuing the dignity of balance established by the windows and chimneys*

*In the right wing is a breakfast porch leading off the dining room, and above it is a sleeping porch. Both of these are latticed and screened in; eventually vines will cover them. The wall shown here separates the front approach and lawn from the service yard and garage, which are reached through the gate. In its design and location this arrangement is reminiscent of the passage leading to the servants' quarters and kitchen at Mount Vernon*

## A LARGE COLONIAL HOUSE IN THE SOUTHERN STYLE

CHARLES W. LEAVITT  
*Landscape Architect*





# THE ROMANCE OF SCENTS

*Pleasant or Unpleasant, the Odours of Flowers Serve a Distinct Purpose  
in the Life of Plants and Animals and Mankind*

WILLIAM BEEBE

CONVENTIONALITY demands that we exercise only three-fifths of our sensory relations with fellow human beings. A friend approaches—we voice a greeting, we listen for the reply, and we clasp hands. But although flavored lip-sticks may have been invented, we must go to New Guinea for the serving of Long Pig. How humorous and absurd are the dictates for the *person qui sent!* In the conservatory he is permitted to enjoy the odour of the rose, but the most evanescent of whiffs from the distant kitchen must be ignored. He may kiss milady's hand, but he may not inhale the delicate emanation from her palm. Yet she often challenges this very sense with some one of a hundred delicate perfumes—filched from the kingdoms of the animal or the plant.

As we well know, racial body odours are as distinct as physiognomy—the musky scent of the Negro, the strange spicy odor of the East Indian, the sudsy whiff of the Mongolian, and—so we are told—the scent as of mutton of the Anglo-Saxon and the Latin.

Our near-sighted, keen-nosed dogs tell us that individual odours are as distinct to them, and a month in jungle or forest clears our own nostrils of the films of gasoline, leather, oil, soot, tar, and the hundred and one smells of our cities which deaden the sense until it hardly functions. Then, and then only, do we know the joy of full-sensed life.

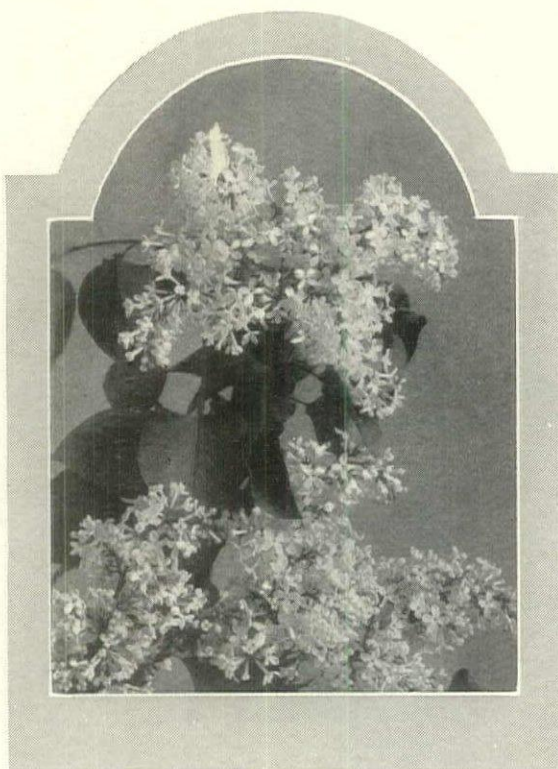
Many of us, besides the Breakfast Autocrat, know that "memory, imagination, old sentiments and associations, are more readily reached through the sense of smell than by almost any other channel." And it is significant that kings of old brought as gifts to the infant Jesus, gold—and two perfumes.

No one in the jungle can fail to stop enchanted at the sight of a vast lavender blanket of vine flowers thrown over the trees, or to be brought to tense immobility by an abrupt, piercing scream from some hidden creature. But when a wall of acrid scent strikes the face like a tangible thing—the trail of some passing insect or fleeing mammal—or when wave after wave washes down on a gentle current of air from a host of invisible tree-top blossoms, if these thrill us like colour or sound, we add the joy of a new, primitive, animal perception to conscious human appreciation, a pleasure not to be withstood.

But such colours are not idle pigments spread for our artistic enjoyment, the scream or song is not casual or meaningless, and neither is scent distilled nor given forth by animal, insect or flower without reason. When, as in decayed flesh, we find odour as a mere by-product of chemical action, we soon discover that it is mimicked by insect and flower for their own selfish, vital purposes. Some blossoms smell like flesh, others like old fish. The flowers of a relative of our strawberry-bush recall fermenting wine, while there is an amusing prohibition thought in the fact that the woody stems of the same plant have the odor of cloves!

Our jack-in-the-pulpit and especially skunk cabbage are past masters in this art of mimetic deception and their trump card is odour, all the rest following naturally.

Even before the snow is melted, while violets and anemones are still inchoate sap, this lowly marsh plant sends forth its gas barrage, in this case a summons to all the small folk to whom decay



*Among the scents of spring none is more delicate nor distinctive than that of the lilac in full flower*

stands for the hope of coming life. Up wind come midges in their thousands, the scent becoming ever stronger until they are led direct to the curled leaves. Here the odour is re-inforced by sight—the lure of scent diminishes and the visitors begin to follow the green line. The leaves have the very colours of decaying flesh, yellowish-green and purple, the entrance is smooth and inviting, the interior, sheltered from rain and wind, is often twenty degrees warmer than the outer air, and here in this sanctuary, midges, flies and small carrion beetles collect, performing their part of involuntary fertilization, deceived in every sense. So popular a resort are these fetid spathes, that spiders, in their turn, come within and spread their filmy entanglements.

As for the odours pleasant to our nostrils distilled by flowers, all were of vital use ages before the first human nose was fashioned. There are many hundreds of groups of these scents, classified not by their odour, but by their chemical makeup. Indeed there are all sorts of complexities, as in gar-

lic, where the leaves are noxiously scented to discourage the browsing of sheep and cows, while the flowers are honey-sweet to attract insects. Other flowers smell like vanilla in the morning and violets toward dusk. And again we see bees visiting small, inconspicuous blossoms which to our senses are odorless, showing that like the extreme vibrations of heat and sound, there are doubtless odours too delicate for our detection.

Like rockets bursting in mid-air from their point of departure, many flowers, such as those of the lime, yield a comparatively faint odour when held in the hand, while at a distance of a hundred feet or more, the air is heavy with their perfume.

There is a delicate adjustment, a conservation of odour in flowers, those which are fertilized by honey bees becoming scentless at dusk when these insects have returned to their hive, at which time other blooms first fling their perfumed invitations to the keen-sensed fliers of the night.

I have paddled slowly through a maze of arching mangrove roots at the close of day, when the breathless air seemed winnowed of every particle of odour. Ten minutes later, in the quick-falling tropic dusk, returning through the lateral water-way, every inhalation was heavy-sweet with the outpouring incense from the myriad clumps of pale orchids clinging to the branches and overhanging roots.

The effect of the closing down of night was potent, instantaneous, remarkable in its power. A few minutes before, these hundreds of blossoms gave forth not a hint of odour; now there were thousands of tiny torrents of heavy scent overflowing the petal cups, and pouring downward, spraying out in all directions, summons as powerful as search-lights or trumpet blasts.

A tiny moth flew along the surface of the water, wavering, irregularly, but holding a general steady direction, headed for the opposite shore. Suddenly a whiff of orchid perfume reached its quivering antennae, and it turned as abruptly as if it had struck against a tangible barrier. Swiftly up wind the insect retraced its aerial track, straight to the nearest orchid cup, as an iron

*(Continued on page 74)*





Gilles

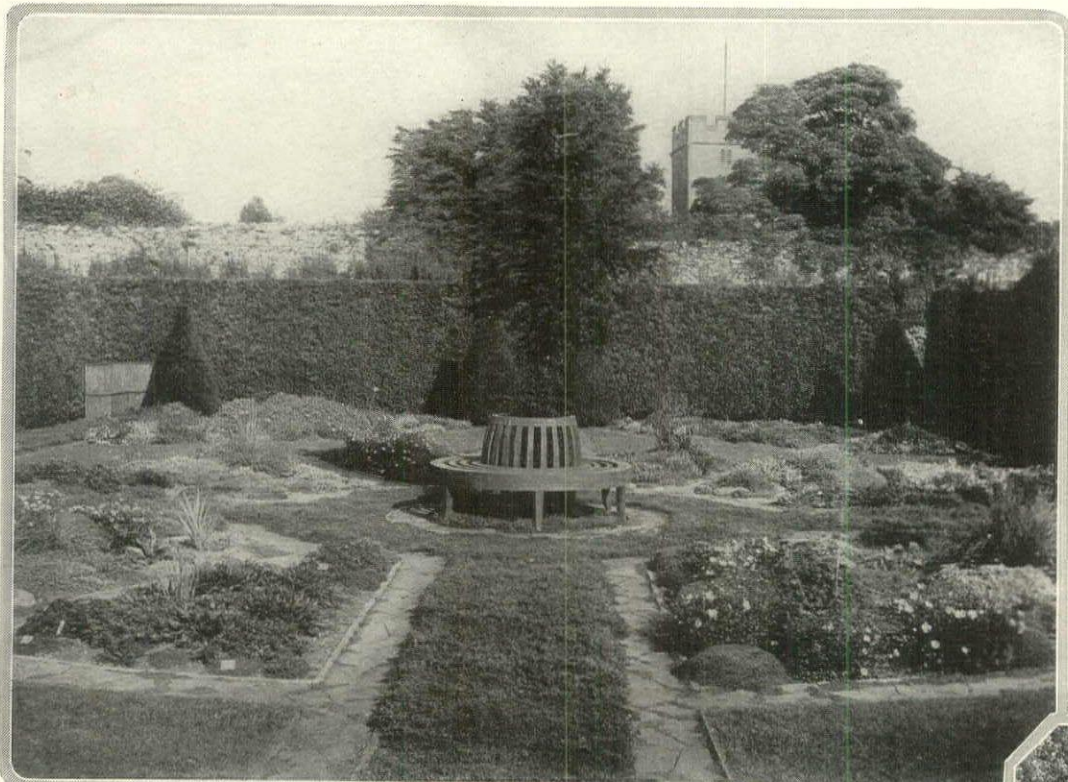
## AN UNUSUAL ENTRANCE

*The charm of this entrance to the home of Francis Keil at Scarsdale, N. Y. lies in the fact that it is eminently suitable for the materials used. The walls are rough stucco. Above, casement windows are set in a hand-adzed timber frame. The path and the platform before the door are of rough flat*

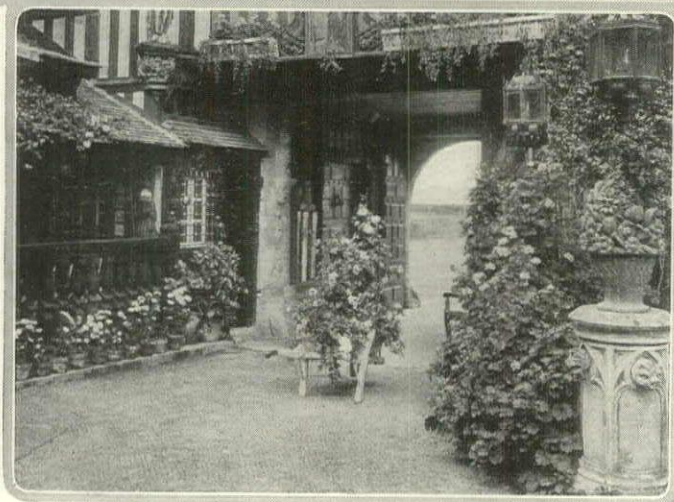
*stones laid irregularly. To suit these elements, the simplest sort of entrance was devised. The door is set in a deep, shadowy recess. Each side the walls are rounded and the span above has a slight curve. Foundation planting adds materially to the effect. A. J. Thomas was the architect*



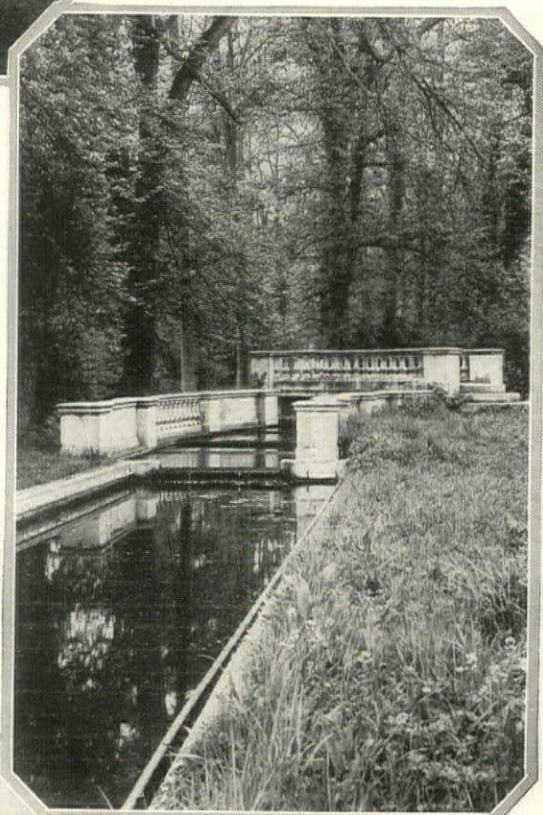
# GARDENS OVER-SEAS IN FRANCE AND ENGLAND



(Left) The herb garden, laid out on lines derived from the Italian *parterre*, in geometric beds radiating from a circle, is a style still to be found in England. It is a relic of early Italian influence on English garden design. This example is at St. Fagan's castle, near Cardiff



While the use of flower boxes is quite common here, we might well adopt the French and Italian habit of setting out pots of flowers in a row or in a colorful group, as shown in this view of a French hostelry



The bathing pool at Coombe Bank, near London, is an architectural feature of conventional stonework set against a background of tall trees and with rough grass growing right down to the edge. The head of the pool is marked by a stone bridge

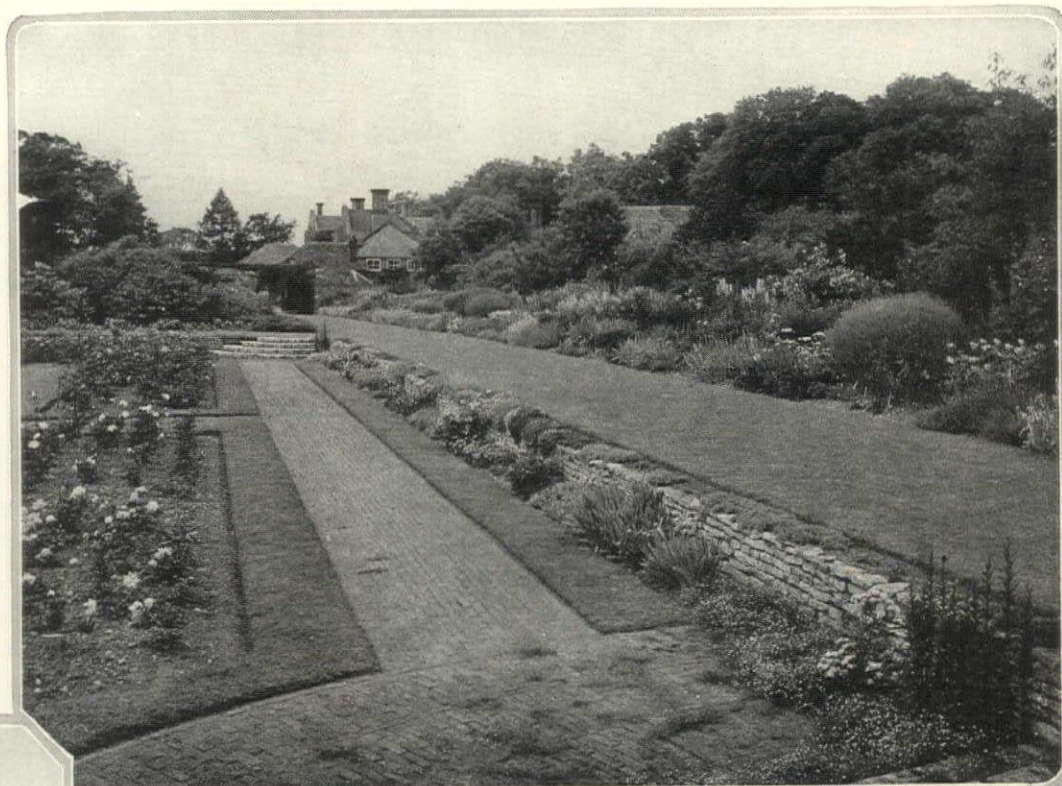


This view of the roserie of M. Georges Truffaut at Versailles shows a wall of flat stone edging the pool. It is surmounted by a low wall and, further along, by a pergola. A profusion of Dorothy Perkins roses covers the bank



# EIGHT NATIONAL TYPES WHICH ARE ADAPTABLE HERE

(Right) Dry wall gardening is extensively practised in England and should be more popular here than it is. In a garden such as this English type, the wall supports the upper level. A broad herbaceous border and lawn fill one terrace. Then come the wall and the lower level of the rose garden



The garden of M. Sicault at Saint Cloud, France, shows a remarkable water garden in a restricted area. A series of small pools laid out quite close to the house contain iris and other luxuriant aquatic plants

One of the most picturesque of the gardens in Golder's Green near London is Madame Anna Pavlowa's at Ivy House. From the more formal planting near the house, irregular turf walks lead down past the rose garden and beds of herbaceous plants



The London garden is equivalent to our city backyard garden, but both its design and style differ from ours. It is usually excavated to various levels and laid out with stone paths and dry walls. Flowers are tucked into sunny corners





In Paxton's "Magazine of Botany" for the year 1838 is found this quaint conception of a flower stand, to be executed in brightly painted cast iron

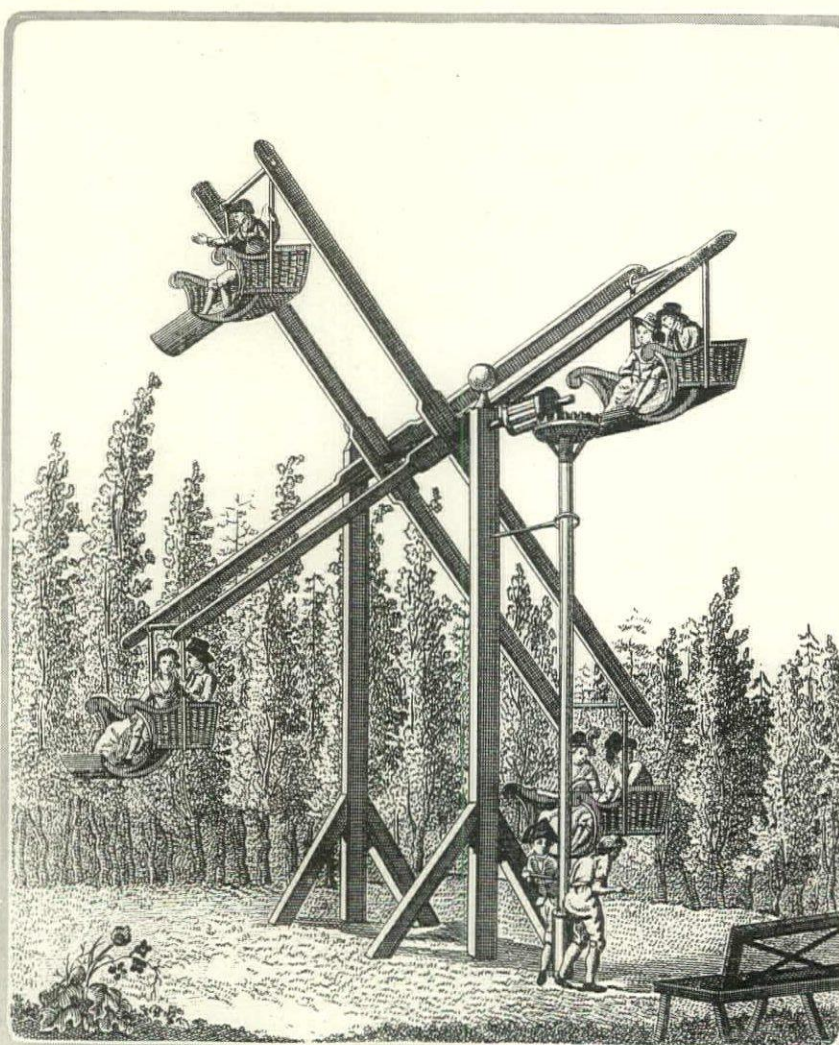
## PAGES FROM OLD GARDEN BOOK

*Quite Apart From Their Interest to the Collector, These Old Books Contain Many Practical Suggestions*

THE report, published recently in the gardening press, that Curtis' "Botanical Magazine" would be taken over by the Royal Horticultural Society comes as assuring news to all collectors of old garden books. For this magazine has enjoyed publication since 1788 and both its earlier and later numbers are much sought after.

Of equal interest to collectors is Paxton's Magazine of Botany, a series begun in 1834 and differing from Curtis in that it published more general gardening news and suggestions. These two would form a fair beginning for one desiring to collect old volumes on this fascinating subject.

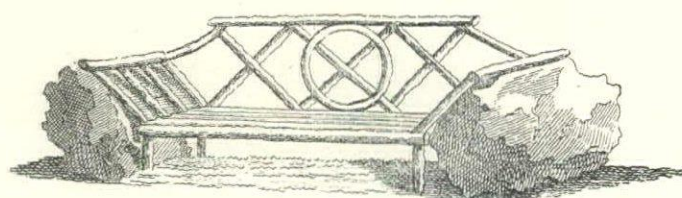
The sport would only then be begun, however. Gardening in the past has produced hundreds of books that contain not only contemporary observations of value to the student



In an old Dutch book of garden designs and accessories, "Magazijn van Tuin-Sieraaden," published in 1802, is found this amusing scheme for a garden swing propelled by man power



Mignonette, as shown in "The Botanical Magazine or Flower-Garden Displayed," Volume I, 1787



A garden bench to rest between large rocks, as suggested by the same Dutch work on gardening

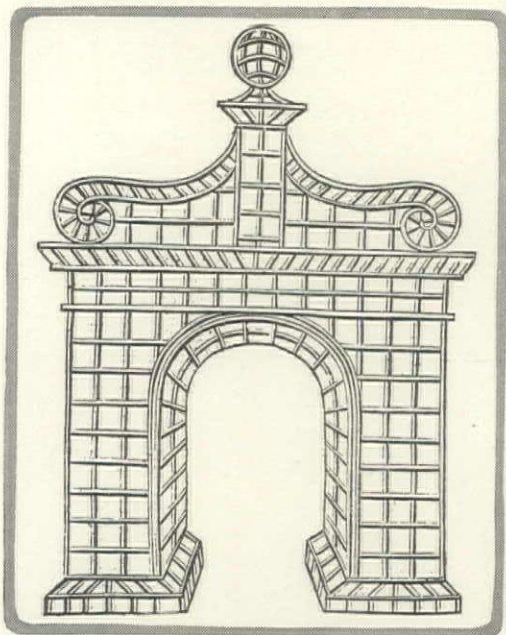


Statice sinuata has not changed from the day Curtis showed it in color in his "Botanical Magazine"

of garden and flower history but much valuable material applicable to gardening today.

On these two pages we show illustrations from Curtis, Paxton and three other volumes that represent only a small fraction of the possibilities to be found. Some are from the Transactions of the Horticultural Society, a fascinating series, and the others from two Dutch works. The later of the two Dutch books, "Magazijn van Tuin-Sieraaden," published in 1802, contains a varied collection of designs for garden layout, architectural furniture and accessories. The other, "Den Nederlantsche Hovenier," published in 1694, shows designs for bulb gardens, trellage and sundials and contains, in addition to a gardener's calendar of each month's work, observations on bee keeping, cooking recipes, wine-making, and so on.





This design for a lattice rose arch as an entrance to a garden is found in a fascinating volume of garden designs, "Den Nederlandtsen Hovenier," published in Amsterdam in 1696

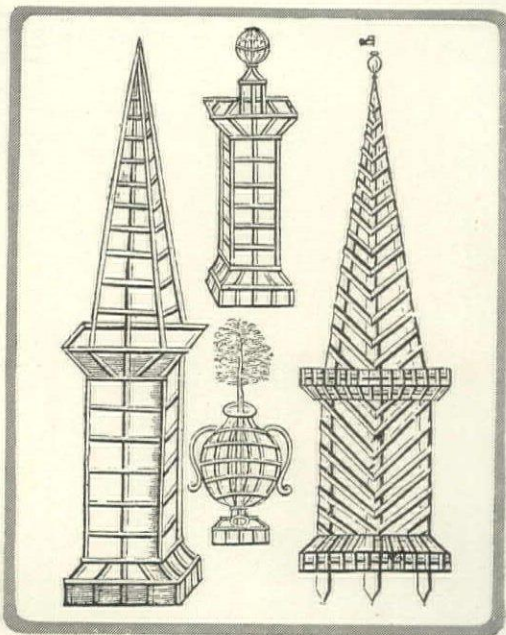


Fig marigold as Curtis pictured it in Volume I of his magazine

"Franklin's Tartar," a scarlet bizarre carnation, Curtis, Vol. I



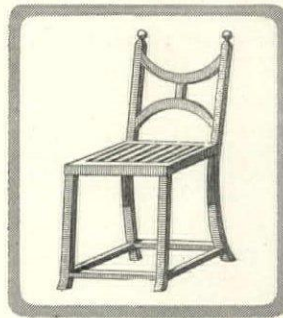
Chrysanthemums from an English book of 1824



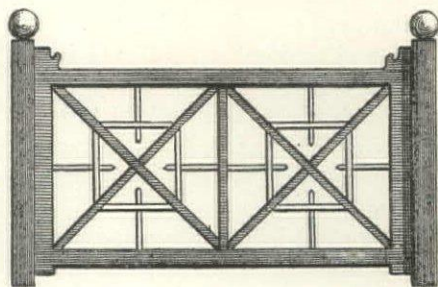
The pyramid and pillar were favorite devices used by 17th Century Dutch gardeners, on which vines were trained and placed at accent points in the garden. From "Den Nederlandtsen Hovenier"



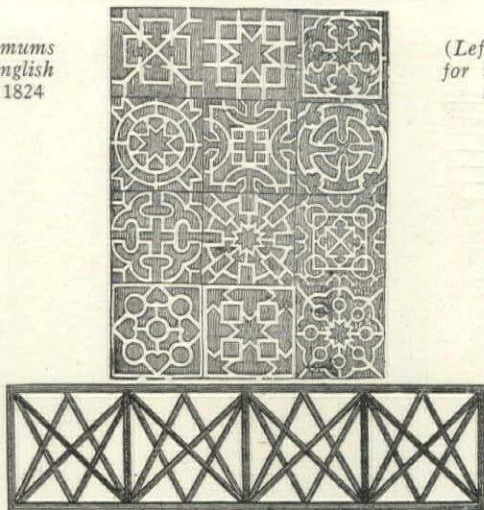
Design for a garden chair from a 19th Century Dutch volume



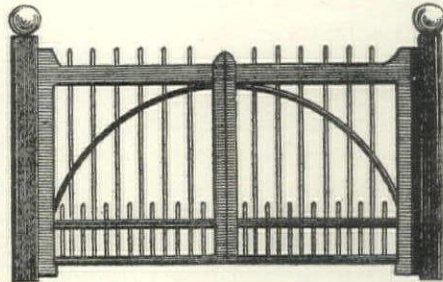
A garden chair from "Magazijn van Tuin-Sieraaden"



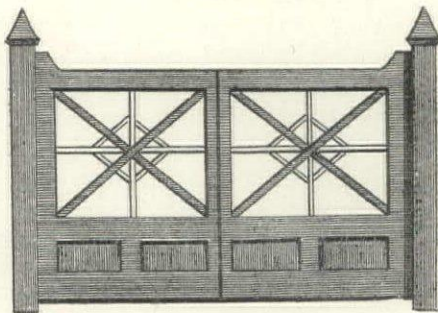
This single wooden gate of simple construction is found in an early 19th Century Dutch volume of garden designs



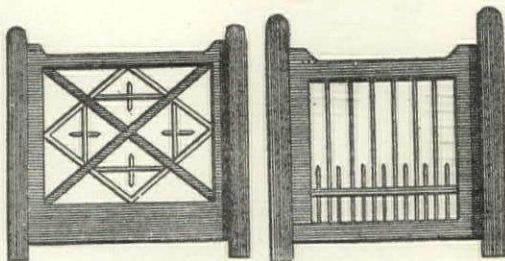
In this same work, "Magazijn van Tuin-Sieraaden," is exhibited this plan for a section of decorative wooden railing



A double gate for an entrance drive is in the same book. It is applicable for that purpose today

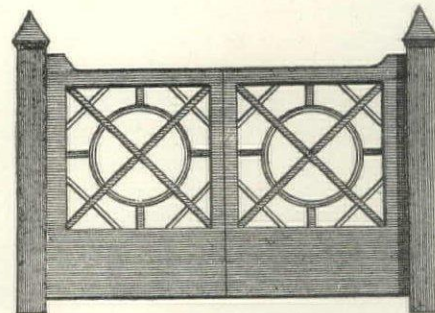


A third design for double gates has closed bottom panels and open tops. It is a high gate, but could be easily built



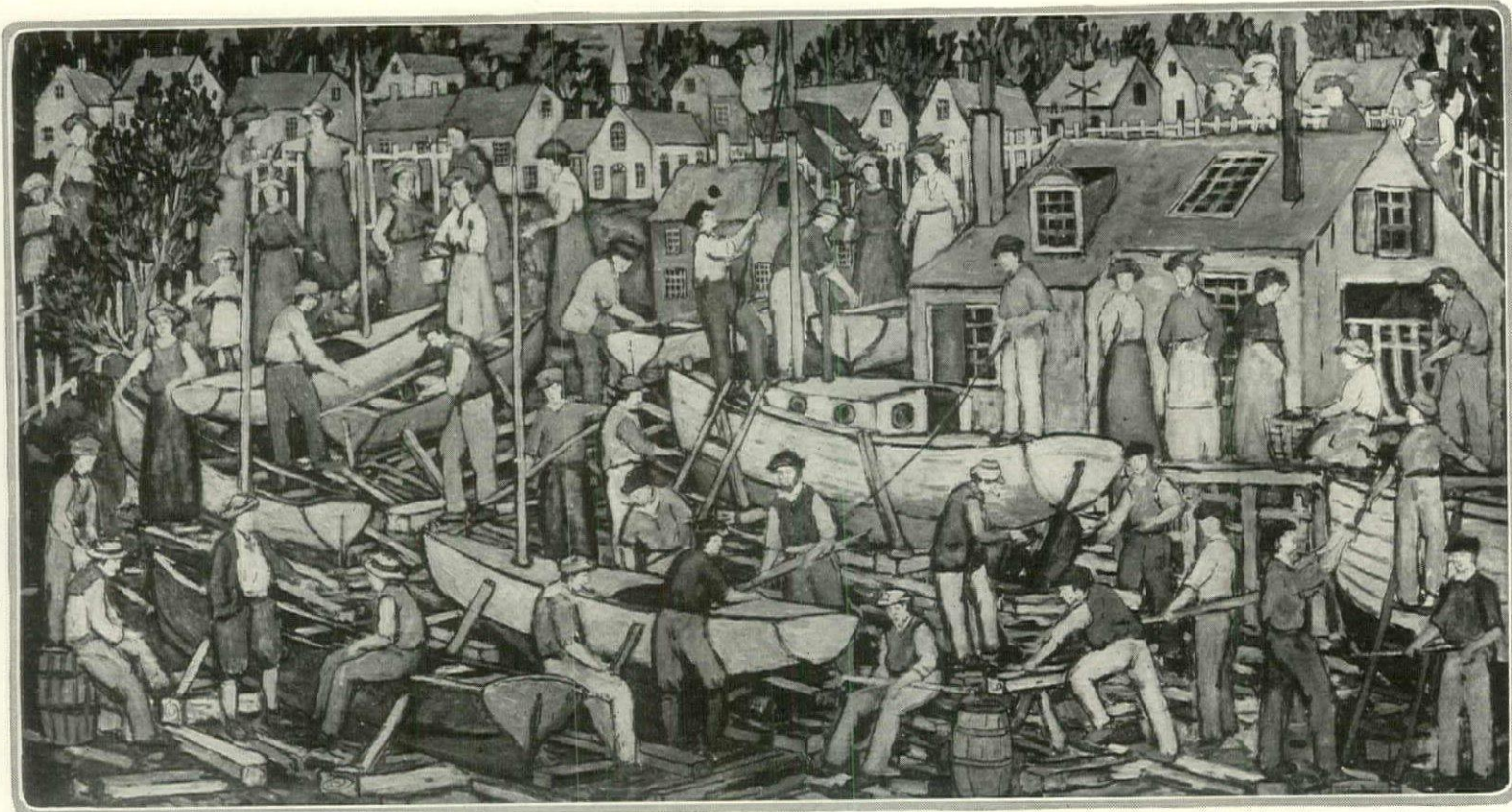
From the same "Magazijn," comes this design for a garden gate

Another single gate to accompany the double design above



Although more difficult to make than the others, this Dutch design is perfectly suitable for some modern gardens





"The Boatyard at Noank" is a departure in mural painting, which the artist, Putnam Brinley, has called "painted tapestries." Although the subject is wholly modern, Mr. Brinley combines the

old Gothic colors in the scene, blue, red and green, and the general effect is definitely that of an embroidered panel in spite of the spirited movement that prevails in the design as a whole

## PAINTED TAPESTRIES

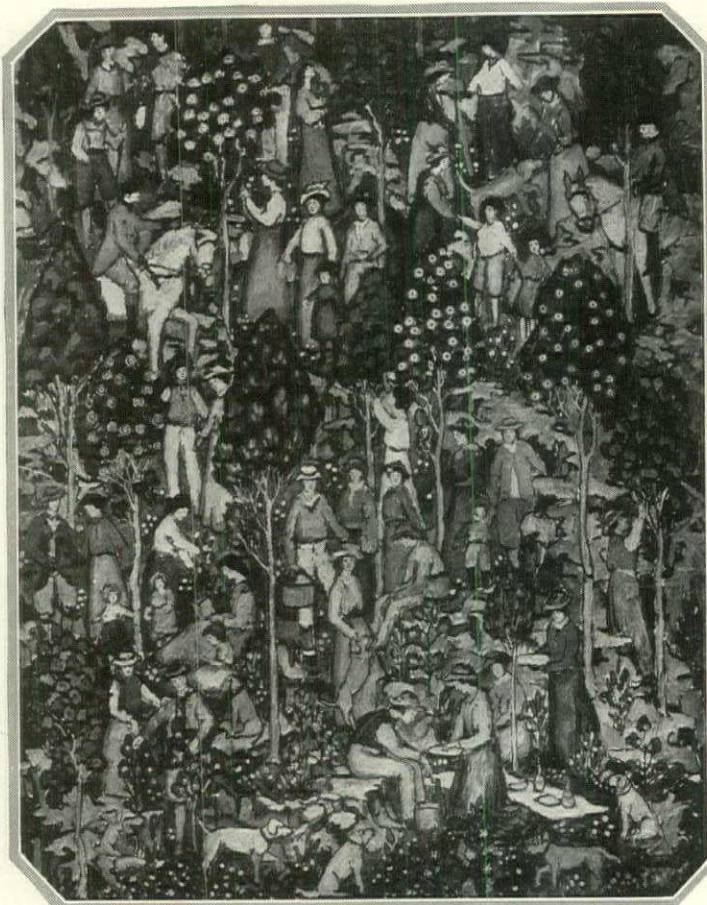
*A Whimsical Development in Decorative Art from  
the Brush of Putnam Brinley*

GILES EDGERTON

IN his "painted tapestries" Putnam Brinley has achieved a new idea in wall decoration. He is painting in oil on canvas, yet producing the feeling of tapestry. He is not working with a technique that would imitate a tapestry stitch, but with design and that curious handling of people and landscapes without perspective, which is not only characteristic of tapestry but of many old Japanese watercolors.

These canvases are crowded with detail, just as a tapestry is; but the subjects Mr. Brinley uses and his method of drawing are exceedingly modern. Brilliant colors are employed after the manner of the old Gothic embroidered panels. And in an astonishing way the fashions of today are woven into these designs—short skirts, sailor hats, men in business suits, horses and dogs, boats, the sea, flowers and trees are brought together in interesting patterns. Just as formerly, indolent ladies in trailing gowns lolled at windows and knights on gaily caparisoned steeds dashed about to impress the ladies.

In the "painted tapestry" shown at the National Arts Exhibition, called "The Picnic," you feel movement throughout the canvas: women hurry-



"The Picnic" is also a "painted tapestry," with a slight suggestion of a Japanese print, in series of groups without perspective. There is humour as well as poetry in the subject

ing about setting the tables, children rushing up to see if the picnic lunch is ready, young men arriving on horseback, little dogs with an appraising eye on the lunch baskets. There is no high light, no center of interest, and this seems to be a mistake, although it might be difficult to achieve in a drawing without perspective. There seems to be no one figure or tone more important than any other. The effect is decorative and the color extremely well spotted, but the sense of the canvas as a whole is confusing. A cheerful inconsequential feeling pervades the design, while the Gothic colors seem quite suited to soft shirts, tweeds and knickers.

Mr. Brinley did not deliberately set out to create a new phase of art in these "painted tapestries." Last fall he found himself tired of painting Connecticut in apple-blossom time and Bermuda in winter sunlight, of making lithographs that brought back tragic war memories. Then one day in his New Canaan studio the whimsical idea came to him to "paint" tapestries. Why not? If the tapestries of the 17th and 18th Centuries told fascinating stories of their times, why not everyday life of this century

(Continued on page 68)



# WHEN WILL THEY COME UP?

*After the Seeds Have Been Put in the Ground, One Watches Eagerly for Their Sprouting—This Article Tells When to Expect It*

RALPH MORNINGTON

THE seeds of our garden flowers, whether perennials or annuals, or the seeds of grasses, grains, trees, etc., are the fertilized ovules with embryos formed within. Each an independent reproductive body containing a miniature dormant plant, which on germination gives rise to a plant like that from which it came. All seeds have an outer hard or brittle covering known as a seed coat which hermetically seals the structure within and checks further development or activity. The living cells pass to the resting place and this protected structure with its dormant cells is the seed. Germination is the awakening of the spore-bearing generation, having power to assume a finite living form. The seed coat is broken and penetrated through some thin spot or opening. The root tip emerges first and soon curves downward the soil, sending out rootlets, and becomes anchored; the hypocotyl or stem appears and forms a strong arch having one of its ends anchored. The stem straightens and the cotyledons, which are somewhat oval or heart-shaped seed leaves, spread out to the air and

light. Additional rootlets are formed, the main stem grows, the first and second true leaves appear and the generation is then established. By various devices seeds are separated from the parent plant, either through natural efforts, by hand or mechanical operations. When gathered they are usually ripened for a period of time before they are cleaned and ready for sowing. The drying and ripening period varies in seeds from two weeks to three months or more. In order for seeds to germinate it is essential that they be supplied with moisture and the right temperature. The period of rest may be long or short, depending altogether on the suitable influence of moisture, temperature and oxygen when the seeds begin to show life. Usually seeds germinate best when they are fresh—that is, less than one year old. The percentage of germination will be greater than in seeds which are not more than one year old. There are exceptions, however, for example the cucumbers which retain their vitality for a number of years, or the very hard bony seeds

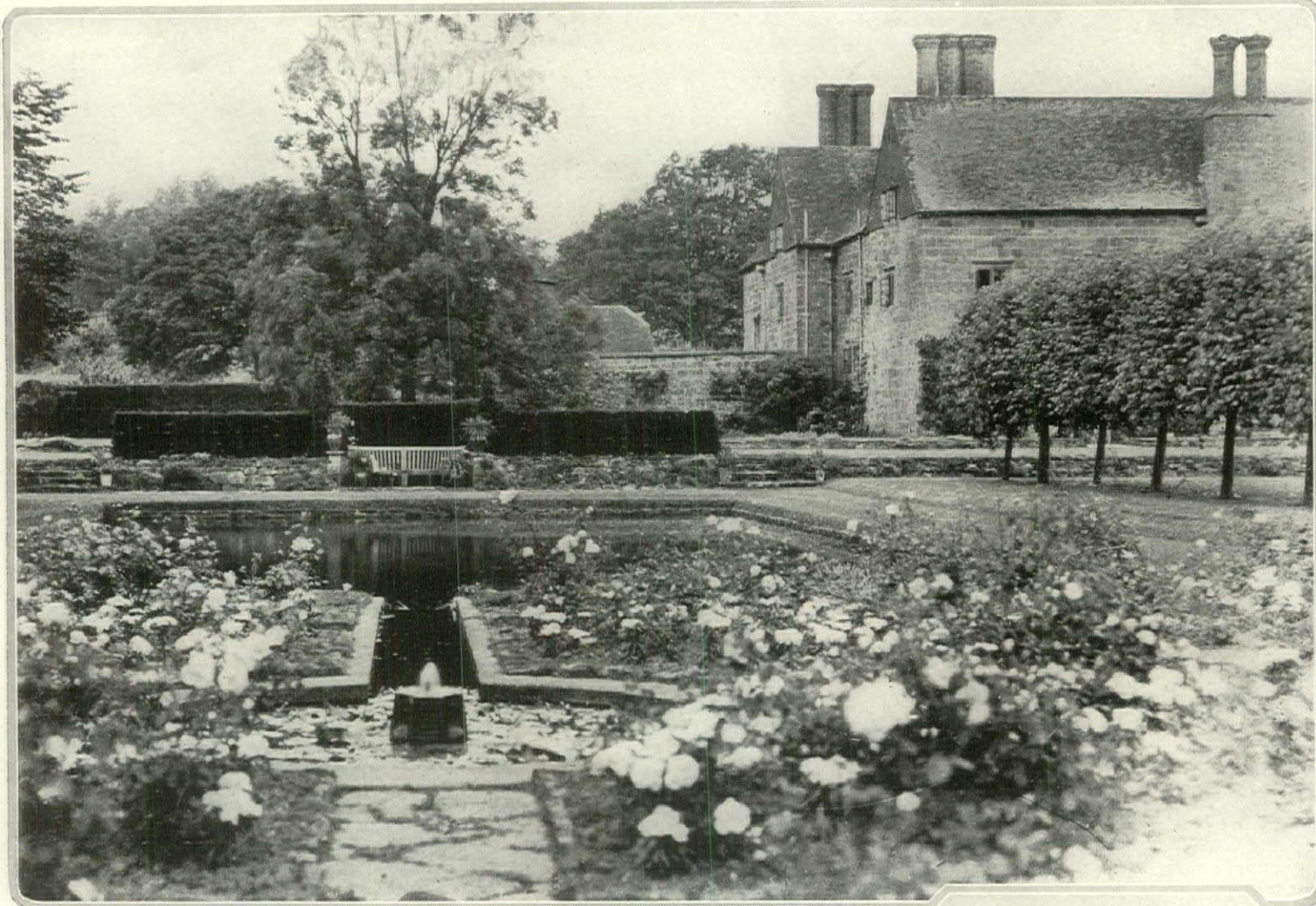
like the viburnums which do not germinate until the second year. It has been found that certain seeds take even a longer period. A number of our perennials require from forty to one hundred and twenty days or even longer to germinate in the open ground. A moderate temperature with sufficient uniform moisture and light will shorten the time required. Properly prepared and fertilized seed beds will help still further. Seeds sown out of doors in the open should be planted deeper than in houses or frames in order to insure more uniform moisture. Full directions usually appear on the seed packages. The accompanying charts of germination of seeds are based upon reasonable normal outside conditions and are generally held as spring sowing. The length of time will vary, depending on how well suited the conditions are. The plants may appear from ten to fifteen per cent earlier or later than indicated by the tables. Transplanting from the seed beds to other quarters or permanent location, when necessary, should be undertaken after the true leaves appear.

(Continued on page 84)

## GERMINATION OF ANNUAL SEEDS

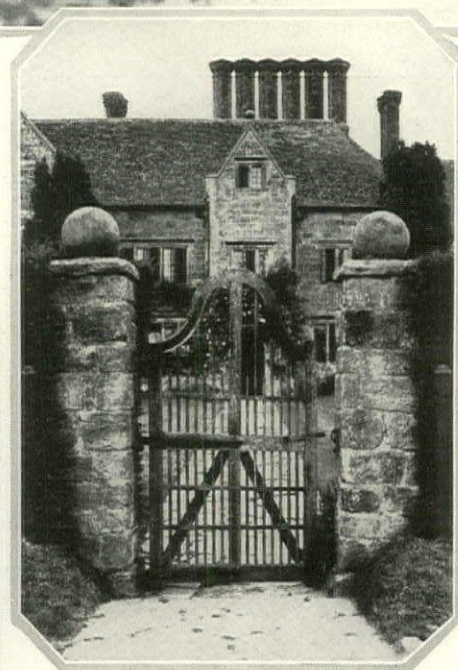
BOTANICAL NAME	COMMON NAME	AVERAGE PERIOD OF GERMINATION DAYS	BOTANICAL NAME	COMMON NAME	AVERAGE PERIOD OF GERMINATION DAYS
Acroclium	Everlasting	8-10	Iberis	Candytuft	5- 8
Agathea	Blue Daisy	18-20	Impatiens	Zanzibar Balsam	8-12
Ageratum	Floss Flower	8-12	Ipomæa	Moon Flower	5- 8
Amaranthus	Amaranth	20-25	Kochia	Ball of Fire	15-18
Antirrhinum	Snapdragon	20-25	Lantana	Lantana	15-20
Arctotis	African Daisy	15-20	Linum rubrum	Scarlet Flax	15-18
Argemone	Mexican Poppy	20-25	Lobelia	Lobelia	8-10
Aster	Asters	8-10	Lupinus	Lupin	25-30
Balsam	Lady Slipper	10-12	Marigold	Marigold	5- 8
Begonia	Begonia	15-20	Matricaria	Feverfew	20-25
Brachycombe	Swan River Daisy	20-25	Mattholia	Evening Stock	8-10
Browallia	Amethyst	18-20	Mesembryanthemum	Ice Plant	5-20
Calceolaria	Calceolaria	15-18	Mimosa	Sensitive Plant	8-10
Calendula	Pot Marigold	10-12	Mirabilis jalapa	Four o'clock	12-15
Calicanthema	Cup and Saucer	12-15	Myosotis	Forget-me-not	15-20
Calliopsis	Tickseed	10-12	Nasturtiums	Nasturtiums	8-15
Campanula	Canterbury Bells	12-15	Nicotiana	Flowering Tobacco	20-25
Canna	Canna (Indian Shot)	25-40	Nigella	Love-in-a-Mist	10-15
Carnation	Marguerite Carnations	8-10	Oenothera	Primrose	10-25
Celosia	Cockscomb	20-25	Papaver	Poppy	15-20
Centaurea	Bachelor's Button, Sweet Sultan	5-20	Passiflora	Passion Flower	50-60
Cerastium	Snow-in-Summer	8-10	Peas, Sweet	Sweet Peas	15-20
Chrysanthemum	Chrysanthemum	5- 8	Pelargonium	Geranium	20-25
Cineraria	Cineraria	5- 8	Petunias	Petunia	18-20
Clarkia	Clarkia	8-10	Phaseolus multiflorus	Scarlet Runner Bean	8-10
Cobia scandens	Cup and Saucer Vine	15-20	Phlox Drummondii	Phlox	20-25
Coleus	Flame Nettle	20-25	Portulaca	Sun Plant	18-20
Cosmos	Cosmos	5-15	Primula	Primrose	10-25
Datura	Trumpet Flower	15-18	Rhodanthe	Swan River Everlasting	10-12
Delphinium	Larkspur	15-20	Ricinus	Castor Oil Bean	15-20
Dianthus	Pinks	5- 8	Salpiglossis	Painted Tongue	15-20
Dimorphotheca	African Golden Daisy	15-20	Salvia splendens	Scarlet Sage	15-25
Dolichos	Hyacinth Bean	15-20	Scabiosa	Pin-cushion Flower	18-20
Eschscholtzia	California Poppy	5-10	Schizanthus	Butterfly	20-25
Euphorbia	Snow-on-the-Mountain	10-12	Stocks	Cut-and-come-again	10-15
Gaillardia	Blanket Flower	12-15	Thunbergia	Black-Eyed Susan Vine	8-10
Gloxinia	Gloxinia	15-20	Verbena	Verbena	8-10
Gomphrena	Globe Amaranth	20-25	Verbena, lemon	Lemon Verbena	8-10
Gourds	Gourds	15-25	Verbena venosa	Heliotrope Verbena	10-15
Gypsophila	Baby's Breath	15-20	Viola tricolor	Pansies	8-10
Helianthus	Sunflower	15-20	Viscaria	Campion	10-12
Helichrysum	Strawflower	5-10	Wall flower	Wall flower	8-12
Heliotrope	Cherry Pie	10-15	Xeranthemum	Everlasting	8-10
Humulus	Jap Hop	15-20	Zinnia	Zinnias	5- 8
Hunnemannia	Yellow Tulip Poppy	10-12			





*The original house was built in the 17th Century and has been restored and re-modeled. From this point one looks across the rose garden and the pool with the house in the background. The garden is edged and paved with stone*

*In the remodeled dining room an interesting set of old painted leather hangings has been put up over the oak paneling. The fireplace is quite simple, with a stone mantel, and colour is found in the Dutch tiles that surround the opening*



*A view of the house from the front. Though seeming old the gates and posts are modern and were designed by the architect, who made considerable alterations to the house and also laid out the formal rose garden illustrated above*

THE HOME OF  
RUDYARD KIPLING,  
BATESMANS, BURWASH  
SUSSEX

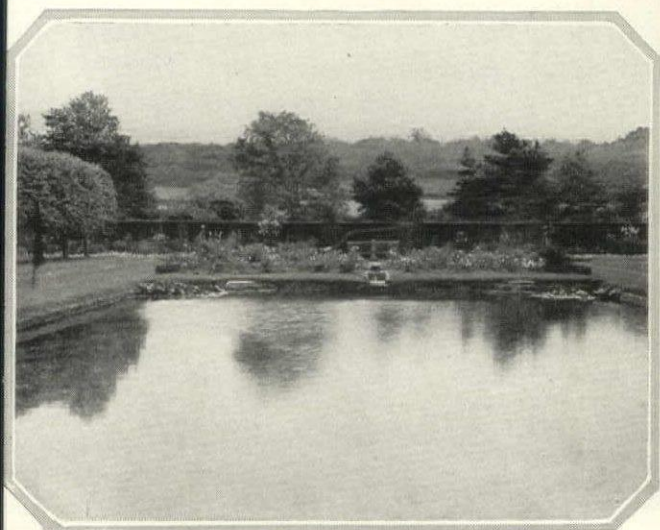
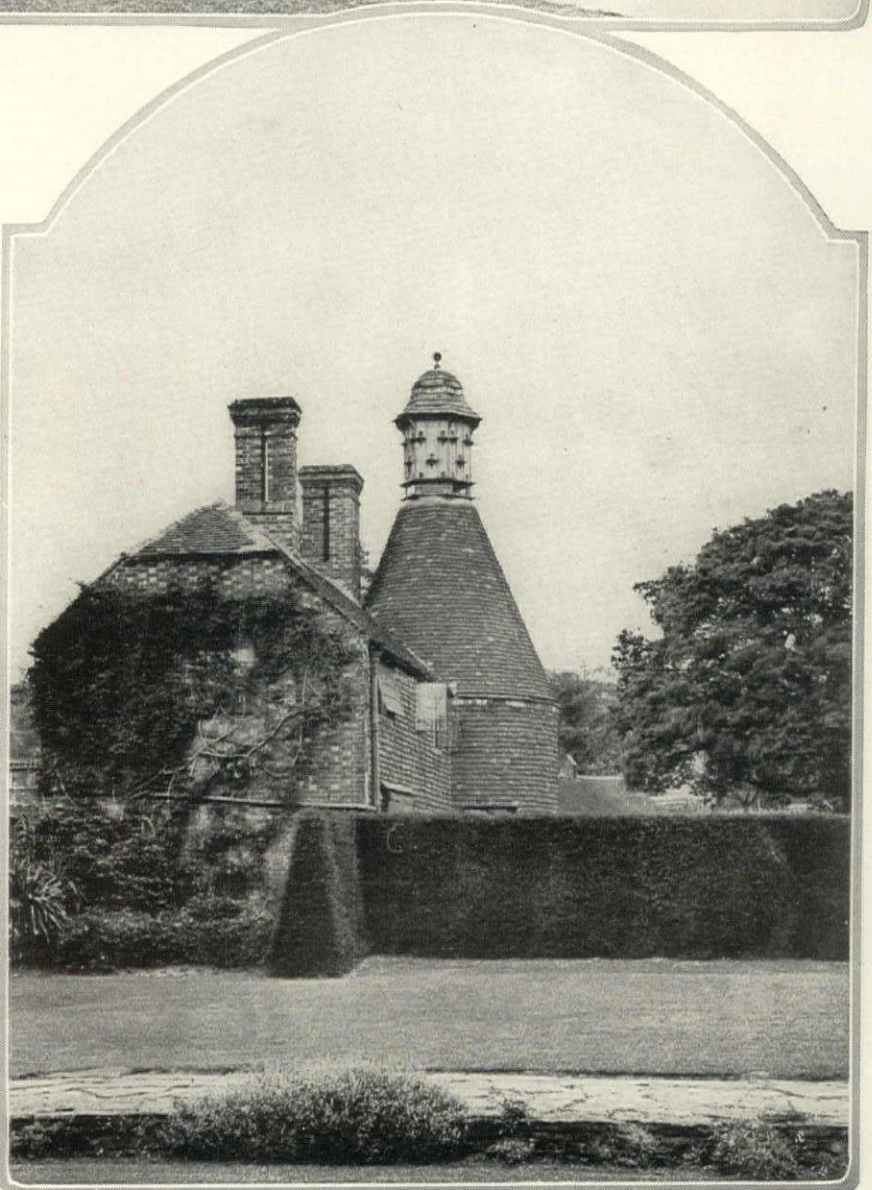




A general view of Batesmans, Burwash, can be had from this side the pool, which originally was the stew pond. In a stew pond were kept the fish caught for the Friday stew. The smooth surface of the water with the wide, unbroken lawns surrounding it give an air of repose to the garden

(Right) In England old oast houses or hop kilns are picturesque objects which can readily be converted to other than their original uses. This one has been incorporated successfully with the stable and garage. The original top of the oast house was removed and this upper section made over into a dove cote

From the head of the pool one can see the design of the formal rose garden with the background of a high hedge and beyond it the open fields and wooded hills which surround the house. The row of pleached limes on the left was planted by Mr. Kipling to enclose the tennis court





# THE PAWPAW — AN AMERICAN FRUIT

*This Near Relative of the Tropical Papaya Deserves a Place Wherever  
Fruit Is Grown — Some Day It Will Be Appreciated*

HENRY T. FINCK

"EATEN by pigs and boys." I shall never forget the surprise and indignation with which I read those five words in one of Prof. Asa Gray's textbooks of botany, after his description of the May apple. Although I left Missouri when I was eight years old I remember well how we boys used to get ahead of the pigs by gathering these plum-shaped fruits and letting them ripen in the barn, buried in the hay. Soon they became luscious beyond compare, a feast for epicures.

I made up my mind, as I have related in "Food and Flavor," that if adults do not relish this fruit, they have something to learn from pigs and boys. What would the French do for truffles if the pigs did not locate them for them? The American pawpaw (*Asimina triloba*) is another underrated fruit the merits of which my fresh childish palate promptly discovered. It grew wild on bushes near my Missouri home and I distinctly recall the thrills I got from its luscious, quasi-tropical, exotic flavor. I also remember how I was annoyed by the huge seeds, which crowded out just so much of the sweet pulp.

Then I lost track of the pawpaw. Often I wondered why none came to market in the cities of either the Pacific or Atlantic coast where I lived for a time. Was Prof. Bailey right when he wrote that most persons do not relish its flavor, and doubted whether it would be possible to awaken much interest in this fruit? Was it another case of "pigs and boys"? Evidently! For, in an encyclopedia for young people called "The American Educator" I found this, under "Pawpaw":

"It is of no value for the table but is enjoyed by birds!"

This didn't convince me that I must be a bird, for I had previously read in that great book "The Country Home" by the horticultural epicure, E. P. Powell: "I see no reason why this delicious fruit, a sort of hardy banana, should not be grown everywhere in our gardens." And my belief in my epicurean precocity was fully justified when I found that Luther Burbank also must be a bird, as he enjoys his improved pawpaws more than any other fruit in his Sebastopol and Gold Ridge orchards.

Here is what, in response to my question, he wrote, under date of September 11, 1920: "The Pawpaw which I am growing is a hardy Pawpaw, and will thrive in New York State and possibly in Maine. No one, as far as I know, has succeeded in raising them from seeds except myself. I obtained some most delicious varieties of the fruit from Illinois, Indiana and Tennessee, and have grown some wonderful seedlings from these, the fruit in flavor being much superior to the tropical Pawpaw, which is a totally distinct species, ours being the *Asimina triloba*. It is a common saying that 'the only way to make a Pawpaw

live is to try to kill it,' as they are very hard to kill when once they get fairly started. The flavor of the best varieties, in my opinion, is superior to that of any other fruit, and as they can be still further improved, the Pawpaw will soon become a grand standard fruit in America, and will be cultivated like other fruits."

After reading this letter I made up my mind to become a missionary and preach the gospel of the American pawpaw. Hence this sermon.



*The flowers of the American pawpaw (triloba) are purplish red with yellow centers. This variety should not be confused with the papaya of the tropics*

Can the American pawpaw be successfully grown in all our Northern States? That was the first question presenting itself. Mr. Powell says: "It will grow anywhere in our gardens, but it likes water and if the season is dry the fruit will either drop or be flavorless, unless the trees are abundantly irrigated." On another page he says: "The pawpaw is as beautiful for the shrubbery as it is excellent for fruit. It likes moist soil but can be grown on high soil by mulching."

My next step was to find out what the Government experts had to say. In answer to a question addressed to the Bureau of Plant Industry in Washington the pomologist, C. P. Close, wrote me the following letter, dated July 13, 1921: "The American or native Pawpaw (*Asimina triloba*) is entirely distinct from the tropical fruit called Papaya or tree Pawpaw (*Carica papaya*). This last-named fruit is being grown in Florida and California.

"The American Pawpaw is native to probably all of the States east of the Mississippi

River, except perhaps Wisconsin, and it is also found in the Middle Western States as far west as Kansas. The only attempt to propagate and improve Pawpaw so far as I know has been made in Indiana. Several very fine Pawpaws have been found in Southern Indiana and one of these was named a few years ago but I think was never propagated by budding or grafting. I obtained seeds several years ago from Southern Indiana and grew a number of plants from them. When these plants fruited they produced rather small and inferior fruits. I have seen Pawpaw trees in southern Indiana growing in backyards and producing fruits of very fine quality. There has been no systematic attempt to improve this fruit. A great difficulty is that the seeds are so large. If we could find fruits with small seeds, would certainly be worth while propagating. The best Pawpaw that I ever sampled grew in western Maryland. This fruit does not have the digestive power which is attributed to the leaves of the tropical Papaya."

Knowing what the writer of this letter evidently did not know, that a systematic attempt to improve the American pawpaw has been made by Luther Burbank, I wrote the latter for further information, and he replied: "The pawpaw has always been taken as a matter of course, apparently, by Americans. It is really the most unique fruit that America has ever produced and seems to be one of Nature's partial misfits in some respects as the seed is apparently not suited to grow well under our conditions. The seeds are very much larger than they need to be under any circumstances, it is very difficult to transplant one of them after the first season's growth and is about, if not quite, the most difficult seed to germinate among the hundreds of thousands which I have tested, yet I have succeeded in producing about a thousand plants this year from my own selected seed.

"The pawpaw is a very different plant from the tropical papaya; superior to it in flavor, in my opinion, but of course smaller and seedier compared with it. I think the hardier Northern varieties will grow in all the States of the Union, as it thrives in Illinois and my original stock came from that State mostly.

"My method of germinating the seeds is to plant them in a mixture of turf and sand in the greenhouse in well-drained boxes where, after six months of thinking it over, they begin to sprout. These are then transplanted to shaded beds outside, where they are grown for one year and then sold for transplanting.

"We send you our latest catalog describing the pawpaw somewhat. Perhaps you may have received it as we do not solicit eastern orders for plants, as our season makes it very difficult to hold the plants until spring opening.

In this catalog I found a picture of six es

(Continued on page 88)



## A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The repetition of a motif is a fundamental principle in all art. It lends dignity to a building and gives a sense of harmony to an interior. In this view of an entrance hall, stairs and reception room in the New York City home of Mrs. Lorillard Cammann, the arch is the motif. It is used in the door, in an opening of the wall on the stairs and

further repeated in the construction and draping of the windows in the reception room beyond. The walls are rough plastered, leaving round corners, and the wood trim is reduced to the barest minimum. Such a wall serves admirably as a background to furniture of a sturdy type. William F. Dominick was the architect of the house





Harting

The rooms on these two facing pages are in the home of Mrs. Munroe Douglas Robinson at Syosset, L. I. A scenic paper in morning glory colors forms the background in one of the bedrooms. Early American maple furniture is used and one chair is in old rose taffeta. The woodwork is pale green.



Walls painted by Caro Delvaillie make an unusual dining room. It is a picturesque barnyard scene of animals and fowls done in strong, natural colors, a charming idea for a country house. Paneled doors with black strap hinges and a wainscot complete the background for the early American furniture.





The early American room is furnished in Colonial pieces. Here the walls are paneled in dark pine and the furniture is pine and maple. A printed linen in old rose, mauve and blue covers some of the furniture. Hooked rugs, brass and iron candle sconces and old glass lamps preserve the Colonial atmosphere



Although all of the dining room walls are interesting, it is on the fireplace side that Mr. Delvaille has done much amusing decorative work. A flock of geese comes over the hill to swim in the pond. The mantel shelf forms the top of a wall on which are potted plants and the ubiquitous promenading cat



# IF YOU ARE GOING TO BUILD

*The Construction and Finish of Floors Is a Topic That Will Amply Repay Investigation and Study*

MARY FANTON ROBERTS

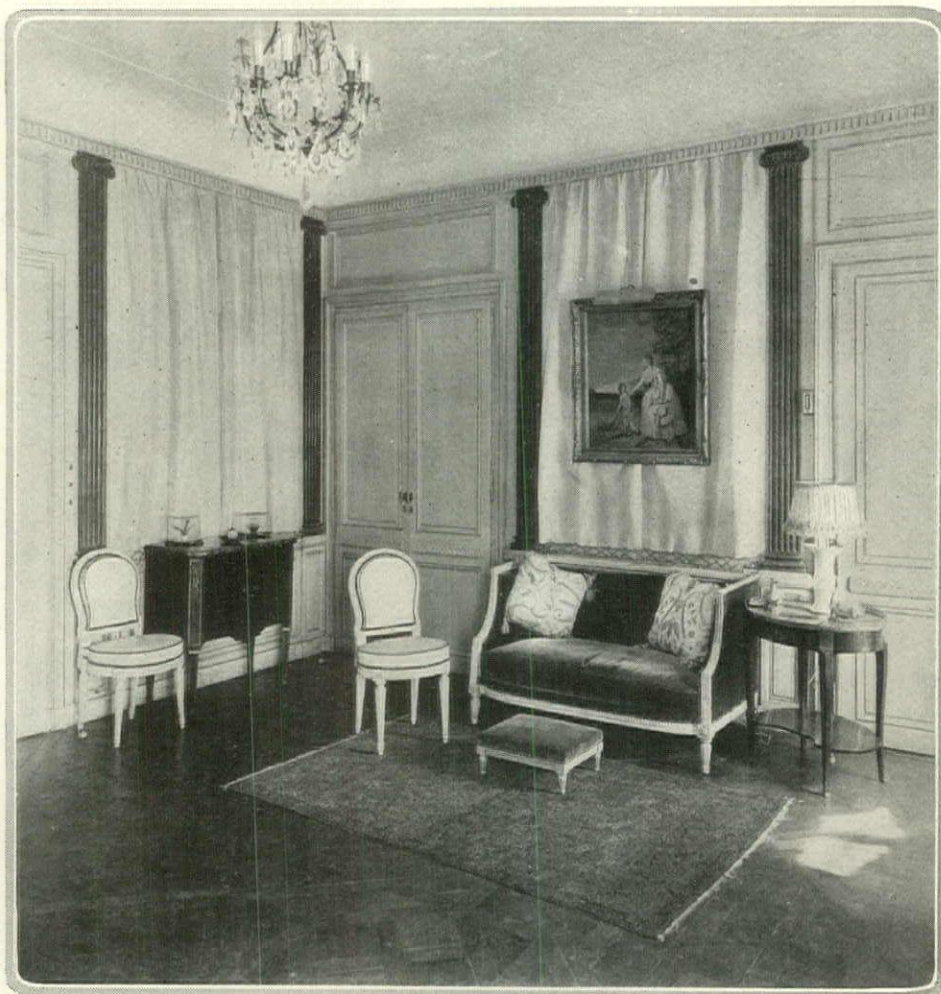
FLOORS should be seen and not heard.

Make your floor fine enough to be enjoyed, and then where it is necessary, cover it for comfort and quiet, for warmth and colour. Whether your floor is of blue and green Tunisian tiles, scaled from old walls in Algiers, or whether of the newest cement, over hollow tile, it must be a part of the construction of the house, a part of the colour scheme, noiseless, and daily well cared for.

There is literally no end to the variety of modern floors made today. Woods, hard and soft, inlaid and plain panels; concrete, all colours and textures, made damp proof and fireproof over hollow tile; tessellated marble, and stone in patterns; tiles in small squares, laid in one tone, but in rich colours—moss green, burnt orange, terracotta, blue like the sea; cement, smooth, in many tones, and with expensive or simple methods of laying. Also there are cork tiles and linoleum tiles, and many composition floors that are attractive and durable.

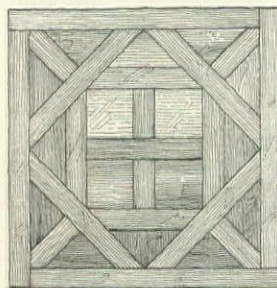
As with any other constructional feature of a house, you decide upon the floors when the plans are being drawn; the beams and foundation structure must know what kind of floor they are going to carry; also the general cost of a house cannot be estimated without a tolerable certainty as to what this foundation for floors will cost.

It is a cheerful thought (cherish them all when you are building) that the floor is one detail where economy is possible, not by selecting cheap floors, but by discriminating between good floors and exorbitant ones. There is a difference also in the price of laying the floor foundation; study into this carefully before ordering your floors. If you have plain, narrow hardwood plank floors you can economize; if your floors are inlaid with rare woods in rich patterns and fine colours, they must of necessity be expensive. Wood floors so elaborate and intricate that they are like mosaic, actually reproductions of the floors in the palaces at Versailles and Chantilly can be laid



Hewitt

*While there is a vast number of designs for parquet floors, the choice will depend on the type of room. For this room hung with fabric the design shown in the sketch was used*



*Marble, tile or tiles of linoleum and cork composition, are all suitable for the floors of conservatories, entrance halls and corridors. A variety of colors is available*



in your drawing room, you want the most elaborate floors to be had, and many of us do; even the good old democratic Thomas Jefferson ordered a floor of satinwood and rosewood that cost \$2,000 for his home at Monticello.

We find it necessary to make here a sharp distinction between floor materials and floor coverings; the latter will be treated at length later; the actual construction of floors will fill to overflowing the space set aside for this article.

We will not of course deal with those miracles of modern engineering—floors that carry the weight of forty-story buildings, floors that thousands of feet tread hourly in great railway stations, floors of viaduct bridges flung over high spaces from mountain to mountain; neither do we go into the question of sanitary floors, or factory floor equipment. In this series we are writing only of the building of the home, so we do not have to consider the enormous strength possible in a floor bed or its durability for countless generations.

Neither shall we dwell upon the final extravagances in floor making—tiles from Indian palaces and inlays from Japanese temples. We are interested solely for the moment in home floors, comfortable, quiet, attractive resting places, for the feet of neither rajah nor priest, just ourselves and our friends.

When you are planning your home, keep in mind the relation between your floors and the style of your house and the colour scheme of the interior decoration, your various fittings and furnishings. The best effect is always obtained by having a floor fairly inconspicuous. It should be more in the background than the walls, and keyed well below the furniture and draperies; as for instance, avoid a light oak floor with figured draperies and dark furniture; a white pine floor will jump past mahogany furniture and trim; gray beech will be weak with Circassian walnut; and one would hesitate to use concrete with period furniture or marble with cottage effects.

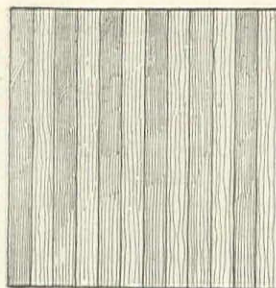
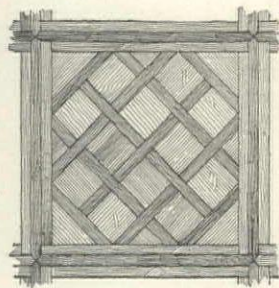
Many people, we all know, begin to build



For a room finished in such a sturdy, heavy style as early English, the design for the floor should have that character. As shown in the sketch below, it consists of squares of narrow oak strips



Cement marked off to represent tiles or glazed tiles, or tile and cement makes beautiful floors for downstairs rooms with natural wood finish



Composition stone makes a pleasing floor for an outside room such as a conservatory, breakfast porch or veranda. Here the wall will be rough plaster



gest; then make an inventory of all furniture and draperies on hand. Only in this way can you escape confusion and worry. Do not omit a single floor, from garret to cellar, including kitchen and porch.

Will your floor be wood, concrete, tile, composition?—On what kind of a foundation?—How closely related to your woodwork and trim?—What variation from room to room? And as we have already said, keep in  
(Continued on page 76)

A room with ornate decorations in this manner requires a floor finish of equally rich effect. Consequently the design shown in the sketch above was used

home in a semi-casual way, somewhat in this fashion—"I like Gothic windows!" "I like curly maple!" "I like cypress floors!" "I like walnut trim!" "I like Colonial wall paper!" "I like Chinese rugs!"—and in the end, the house isn't one bit what they like, it is so restless and unrelated.

This is one of the many reasons why it takes so long to plan a home successfully, and why it is wise to begin to think about your home and work over every detail of it weeks before you build.

It is best to decide first about the general woodwork and trim and fit the floors to the scheme they sug-



# THE ROSE IN AMERICA TODAY

*New Classes Are Coming, and the Old Are Better Understood than Ever—The Future Holds High Promise for This Justly Termed Queen of Flowers*

J. HORACE McFARLAND

**I**N the past half-dozen years the rose has had more serious attention in America than in the half-dozen previous decades. As with all other flowers, the amateur, not the professional, has made most of this advance, or has made the professional advance by demanding of him better roses in variety and in quality.

This same amateur has found himself, through association. In 1916 The American Rose Society had barely fifty non-professional members; in 1922 it has more than two thousand amateurs in its ranks, in forty-three states and eight hundred-odd communities, with a reach outside into sixteen foreign countries. These rose-lovers are folk of thought and action, who are doing and demanding and who have in consequence set forward in the land the queen of flowers.

The progress of the rose in America is recorded in the successive issues of the American Rose Annual, which I put together as editor, but which is the direct and honest expression of the rose-growers of the nation. In 1916 the florists, the cut-flower men, had much to say in this book, but in 1921 the amateurs did most of the saying, expressing themselves as to varieties and soils, protection and fertilization, literature and history, hopes and desires. It is because of this rapidly growing

habit of expression that I have hopes, high hopes, for the future of the rose in America.

We have a long way to go to secure the proper dominance of the rose in our country, but we are on our way. We are losing some poor ideals, and adding some that are worthy.

Best of all, we are beginning to think for ourselves about roses; we are challenging the ready-made thought, mostly "made in Europe," which has delayed real progress. We are working toward roses for America and by Americans as well as in America.

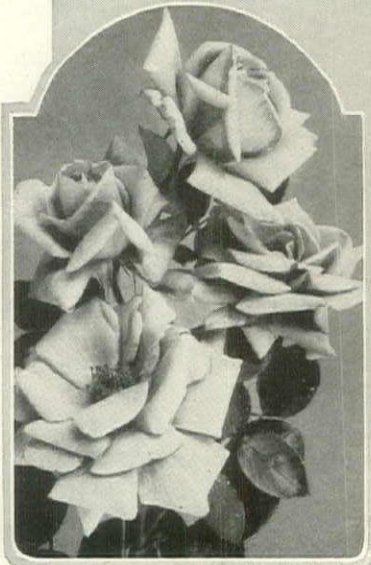
Who, if he will be frank about it, desires all his favorite flowers to bloom abundantly all the time? Would we want the lilac to persist through the summer, the peony to crowd the chrysanthemum, the irises to come earlier and stay until frost? Would that sort of garden permanence be really enjoyable? Is not one of the charms of the garden, the real garden, its continual, delightful and noiseless change?

My garden is lovely on a May morning, and as lovely the same May evening, but it is not the same garden. I see the primroses burst into a yellow glory just where a little later, when they are through, I will welcome the longer stay of the blue and white platycodons. I love my changing, my ever new garden. It is full of attraction even in the bloomless late fall days when I may read so much of promise in the ripened buds, the matured crowns. In earliest spring the swelling of these same buds, the starting of these same crowns, is a pleasure I would not miss. I do

*(Continued on page 86)*



The 1917 gold medal of the Bagatelle trials in Paris was awarded to Mr. Howard for his creation Los Angeles. This is the highest rose award in the world, and came again to America and the same man in 1921



*Rosa Hugonis* follows the growing habit of *Spirea Van Houttei*, but instead of white flowers is covered with clear yellow ones. In Pennsylvania last year, an early season, it was in bloom on April 25th



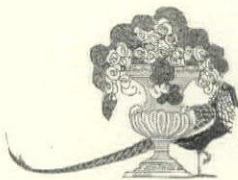
One of the Van Fleet hybrids is a cross between *Wichuraiana* and *Beauté de Lyon*. This and many others of the new creations are "made in America" and suggests what we are doing for the rose



HOUSE & GARDEN'S GARDENING GUIDE



A Condensed Ready Reference for the Year on the Selection,  
Planting and Culture of Vegetables, Flowers and Shrubs



SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
FOR MASSES AND BORDERS					
Buddleia	Butterfly shrub	6'-8'	Pink, lilac, violet	July to frost	One of the best flowering shrubs; sunny position and fairly rich soil. Flowers are delightfully fragrant. One of the best of the smaller shrubs; very fragrant. Very free flowering; a great favorite for grouping. Good for cutting; best effect obtained through massing with other shrubs; charming flowers. Large yellow flowers blossom before the leaves appear. Broad leaved evergreen; beautiful at all seasons. Most striking when clumped; strong grower; free blossoming.
Calycanthus Floridus	Strawberry shrub	4'-6'	Brown	May	
Clethra	Sweet pepper bush	5'-7'	White	July-August	
Deutzia	Deutzia	4'-6'	White, pink	June	
Exochorda grandiflora	Pearl bush	5'-6'	White	May-June	
Forsythia	Golden Bell	4'-5'	Yellow	April	
Laurel	Laurel	3'-6'	White	June-July	
Lonicera tartarica	Tartarian Honeysuckle	4'-6'	White, pink, yellow, red	May-June	
Philadelphus	Mock-orange	6'-10'	White	June	
Rhododendron	Rhododendron	4'-8'	Pinks, reds, white	May-June	
Rhus	Sumach	15'	White	July-August	Profuse bloomers; a valued and favorite shrub. Broad leaved evergreen; magnificent when in bloom. Suited for damp places; brilliant in the fall. Fragrant; nice foliage; grows well even in moist spots. A shrub of exceptional gracefulness. Newer named varieties superior to old-fashioned ones. There are many varieties; each has some good point. Graceful; long spikes; flowers late in summer. Of robust habit, blooms profusely, and easy growth.
Ribes	Flowering currant	4'	Yellow	April-May	
Spiraea	Bridal Wreath	4'-6'	White	May-June	
Syringa	Lilac	10'-15'	White, lilac, pink	May-June	
Viburnum	Snowball	12'	White	May-June	
Vitex	Chaste Tree	5'-6'	Lilac	Aug.-Sept.	
Diervilla	Weigela	6'-8'	Red, white, pink	June-July	

FOR INDIVIDUAL SPECIMENS AND ACCENT POINTS

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy. Leaves of many distinct shapes and attractive coloring; especially in early spring. Unique tropical looking. Flowers before leaves appear; very attractive. Very distinctive and attractive in appearance; flowers resemble fringed decoration. Not symmetrical in shape but very striking; foliage highly colored in autumn. An excellent specimen plant; contrary to general belief, does well in sun. One of the few pink early spring flowering shrubs. Very distinctive; flowers in feathery clusters.
Acer Japonica	Japanese maple	6'-10'	Foliage, various		
Aralia spinosa	Angelic tree	10'-15'	White	Aug.	
Cercis	Judas tree	10'-12'	Rosy pink	April-May	
Chionanthus	White-fringe tree	8'-12'	White	June	
Cornus	Dogwood	15'-20'	White, red	May	
Laurel	Laurel	3'-6'	White	June	
Prunus amygdalus	Flowering almond	3'	Pink and white	April-May	
Rhus Cotinus	Smoke tree	12'	Smoke colored	July	

FOR HEDGES AND SCREENS

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15' to 18'. Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8' to 10'; prune to shape frequently. New varieties hardier than California. Set 15' apart; makes a dense hedge; requires a little pruning. Plant 1½' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming. Excellent for hedges, windbreaks and screens. Can be clipped to form.
Berberis	Japanese barberry	3'-4'	White, red	May-June	
Crataegus	Hawthorne	12'-15'	White to rose	Aug.-Sept.	
Hydrangea paniculata	Privet	6'-10'			
Privet	Privet	To 8'			
Pyrus	Japan quince	6'-8'	Bright scarlet	Early May	
Spiraea	Spiraea	6'-8'	White	May-June	
Syringa	Lilac	15'-20'	White, pink, lilac	May-June	
Thuya	Arborvitae	4'-30'	Evergreen	All-year effect	

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish, with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering. Good where dense shade is not required; very graceful in habit. Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6". Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage. Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods. Extremely hardy; good in place of English ivy in cold sections. Evergreen. Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage. An excellent cover for rocks, trees, etc. Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.
Akebia	Akebia	Violet brown; cinnamon center in spring	
Ampelopsis	Boston ivy	Foliage highly colored in fall	
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	
Evonymus	Evonym	Foliage, green or green and white	
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	
Parthenocissus quinquefolia	Virginia Creeper	Dense, dark green foliage, red in autumn	
Wistaria	Wistaria	Purple or white; immense pendent panicles	

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Begonia	12"-18"	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich, light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature. Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms. Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Good for masses or borders; plant two clumps, in early spring. Store like gladioli.
Calla	18"-24"	Yellow, white	June-Sept.	
Canna	2'-6'	Pink, yellow, red, white	June-Oct.	
Caladium	18"-5'	(Foliage) green or variegated	June-Oct.	
Dahlia	2'-6'	White, pink, yellow, red, variegated	June-Oct.	
Gladiolus	2'-5'	Pink, red, white, yellow	July to frost	
Ranunculus	2'	White, yellow, scarlet	May-June	
Montbretia	2'-4'	Red, yellow, scarlet	June-Oct.	
Tigridia	18"	Blue, pink, yellow, scarlet	June-Oct.	
Zephyranthus	8"-10"	White, pink	June-Sept.	



## FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
FOR BEDS AND MASSES				
Asters (A)	18"-30"	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green. (P)
Begonias (TP)	12"-18"	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2'-8"	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18"-4'	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect at a distance. (P)
Heliotrope (P)	12"-24"	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10"-36"	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures. (P)
Nasturtium (A)	12"-24"	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich. (S B)
Petunia (A)	12"-24"	White to claret mixed	July to frost	Use named varieties, or keep in seed-bed until first blossom opens before transplanting. Try new ruffled sorts. (S B)
Phlox Drummondii (A)	12"-36"	Various, brilliant	July to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12"-36"	Scarlet	August to frost	Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6"-9"	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
FOR EDGES AND BORDERS				
Pinks, Hardy (HP)	12"	Pinks, whites, mixed	June to frost	Dense, silvery foliage, evergreen, very fragrant spicy flowers. (S B)
Ageratum (A)	12"	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Albissum, Sweet (A)	6"-12"	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bellis (B)	6"-8"	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwarf Str.) (A)	9"-12"	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6"-12"	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwarf Str.) (A)	12"-18"	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.
FOR SHADY PLACE				
Anemone Japonica (HP)	2'-3'	Pale rose or white, yellow center	Sept.-October	Very decorative, excellent among shrubbery or under trees.
Antirrhinum (P)	24"	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12"-36"	White, red, yellow	June-July	Graceful, open habit of growth; fine in combinations with other things.
Cantabury Bells (B)	18"-30"	Pink, blue, white	June-August	Wintered over plants or started early in heat; avoid crowding. (P)
Dianthus (HP)	3'-4'	White, pink, purple	July-Sept.	Germate in garden for bloom; started in heat will bloom first season. (P)
Digitalis (B)	12"-36"	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6"-12"	Blue, white	April-July	See above; good for moist situations; some fine new varieties. (P)
Primula (B)	6"	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Schizanthus (A)	24"	Mixed—yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8"-15"	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.
FOR CUTTING				
Arctotis (A)	12"-15"	Rich, various	June to frost	Easily grown, give sunny situations; start in heat or outdoors (P or S)
Asters (A)	18"-30"	Various	July-Sept.	Protect from beetles; dishbud for finest flowers. (S or P)
Calliopsis (A)	12"-18"	Yellow (orange-brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12"-36"	White, pink, red	August to frost	Very showy; pinch back to get bushy plants. (P or S B)
Cosmos (A)	2'-8"	White to rose	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10"-18"	White	June-Sept.	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12"-24"	White	May-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12"-18"	White, yellow, orange	June-Sept.	Out opening buds; keep old flowers cleaned off; avoid crowded plants. (S)
Salpiglossis (A)	12"-24"	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15"-30"	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3'-7'	Yellow	August-Sept.	Great variety; continuous supply; sunny positions; keep cut.
Shasta Daisies	15"-18"	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.
FOR FRAGRANCE (CUTTING)				
Centaurea (Sweet Sultan) (A)	24"-30"	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12"-24"	Purple, white	May-Sept.	See above; select most fragrant plants for stock. (P)
Marguerite Carnations (P)	12"-18"	Blue to white	July to frost	Bloom early from seed; give good stand; select colors. (S B)
Mignonette (A)	24"-18"	White, yellow, pink, red	July to frost	Sow very month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	12"-24"	Pale gold to orange	July to frost	Free blooming, one of the purest white. (S B)
Stocks (A)	12"-24"	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2'-7'	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S)
Wallflower (B)	12"-30"	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)
FOR CLIMBING				
Canarybird Vine (A)	10'	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique, rapid grower. (P or S)
Cardinal Climber (A)	30'	Scarlet, white	July to frost	Rapid grower; unparalleled for brilliant display; soak off seeds. (P or S)
Dolichos (Hyacinth Bean) (TA)	15'-30'	White, blue	Mid-July to frost	Easily grown; very free flowering; good for screening. (S)
Moonflower (TA)	13'	Mixed	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	13'	White, blue	June to frost	Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing.
Nasturtium (A)	6'-10'	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" perennial; "HP" "HHP" and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.

Annuals: flower, mature, seed and die in a single season.

Biennials: become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.

Perennials: flower and seed year after year; by early sowing many of them will flower the first season.

"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.

"Tender" annuals, biennials, or perennials are those requiring warm weather, and should not be planted until "corn-planting time."

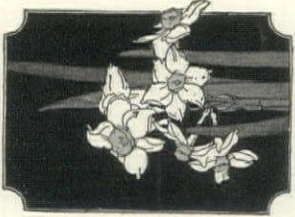
"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.

In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.



VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS WEEKS APART	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	1 pt.	In dryest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 1	1 pt.	Plant with eye down, when there is prospect of several days' dry weather.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to July 15	1 pt.	Place poles before planting in rich hills; thin to best plants.
Bean, pole	Golden Cluster	April 25	June 15	1 pt.	Eye down in slightly raised hills; thin to best two plants.
Beets, pole, Lima	Early Leviathan	May 1	June 15	1 pt.	First planting shallow, about 3/4" deep and extra thick.
Beets, pole, Early	Early Model	April 1	June 15	1 pt.	In dry weather, soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Detroit Dark Red	May 1	3-4: to Aug. 15	1 oz.	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, summer	Dalkorth P	June 15	3-4: to July 15	35	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, late	Copenhagen M'k't	April 1	June 15	35	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Carrots, Early	Succession	May 1	June 1	30	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, main and winter	Danish Ball Head	July 1	July 15	30	First planting extra thick only 3/4" to 1" deep; thin early.
Cauliflower, spring and fall	Early Snowball	April 15	3-4: to July 15	30	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Celery, Early	Golden Self-Blanching	May 15	4: to July 10	35	Enrich rows; protect from cutworms; plenty of water when heading.
Corn, Early	Golden Bantam	June 1	June 15	100	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Corn, main crop	Country Gentleman	May 1	3: to July 15	30	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Cucumber, for pickling, etc.	Davis Perfect	May 1	4: to July 1	30	First planting in dry soil; cover only 1" deep; give protected sunny exposure if possible.
Cucumber, for pickling	Black Beauty	May 1	4: to July 1	30	Thin to 3 or 4 stalks in hill; plant 3" deep in dry weather; cultivate shallow.
Endive	Giant Fringed	June 1	July 1	25	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Kohlrabi	White Vienna	May 20	4: to Aug. 1	30	Gather fruits while quite small; keep them all picked for continuous bearing.
Leaf	American Flag	April 10	4: to July 15	30	Enrich hills; give plenty of water; protect from potato bugs.
Lettuce, loose leaf, for spring and fall	Grand Rapids	April 10	4: to July 15	30	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Lettuce, "Crisp Head," for summer	Big Boston	April 15	4: to July 15	30	Treatment similar to turnips; thin out as soon as possible; begin to use while small, 1" or so in diameter.
Melons, musk	Netted Gem	May 1	4: to July 15	30	Transplant at size of lead pencil to deep, well enriched trenches; hill up to blanch.
Melons, musk, bush	Halbert Honey	May 1	3: to May 20	50	Sow seed when plants are set out, and for succession plantings, thinning out early.
Melons, water	White Velvet	May 15	June 15	50	Thin out early, for fall, plant again July 15 to August 15.
Okra "sets"	Yellow Danvers	April 1	June 15	150	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Onions, globe	Gigantic Gibraltar	April 10	June 15	150	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Onion, large Spanish	Alaska	April 1	June 15	150	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Parsley	Imperial Cutlet	April 15	June 15	150	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Peas, smooth	Gradus (Little Marvel Dwarf)	April 1	June 15	150	Mark out drill; insert up to neck.
Peas, Early, wrinkled	Alderman (British Wonder Dwarf)	April 10	June 15	150	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Peas, wrinkled, main crop	Ruby King	April 15	June 15	150	Start seedlings and transplant to rich soil; give plenty of water.
Peppers, large fruited	Coral Gem Bouquet	May 15	June 15	150	Soak seed for twenty-four hours; cover very lightly; thin out early.
Peppers, small fruited	Improved Hollow Crown	April 10	June 15	150	Cover first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Parsnips	Irish Cobbler	April 1	June 15	150	Dwarf varieties 2 1/2' x 2"; make first plantings in light soil, or on slightly raised drill 3/4" to 1" deep.
Pumpkin	Quaker Pie	April 10	June 15	150	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Radish, Early	Champion Giant Globe	April 1	June 15	150	Same as for egg-plant; use good strong ported plants for both to get best results.
Radish, summer	Charitres	May 1	June 15	150	Top-dress with nitrate of soda during early growth.
Radish, winter	White Chinese	June 15	June 15	150	Select deep, loose soil or trench before planting to get good smooth roots.
Rutabaga	Golden Necklace	May 1	June 15	150	For earliest results sprout four weeks in sunlight before planting.
Salsify	Sandwich Island	April 10	June 15	150	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Squash, summer	Victoria	April 1	June 15	150	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots not used.
Squash, winter	Golden Summer Crookneck	May 1	June 15	150	Thin out early; plant in finely prepared soil to get good, smooth roots.
Swiss chard	Hubbard	May 15	June 15	150	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Tomato, Early	Beauregard	April 10	June 15	150	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Tomato, main crop	Ronnie Best (Chalk's Jewel)	May 1	June 15	150	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Turnip, summer	Snow Globe	April 10	June 15	150	Sow in rich soil; thin first to 2" apart; second thinning may be used for table; apply nitrate of soda.
Turnip, winter	White Globe	June 1	June 15	150	For bush 4' x 3'; enrich hills; thin to two or three plants; protect from bugs.



"P"—plants from frames or seed-beds.

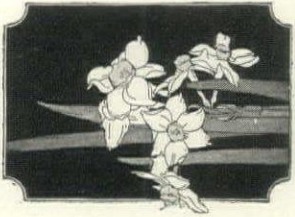
First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills. Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows. Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3 or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.



NOTES ON VEGETABLES



# T R E E S

## for the

# G A R D E N

H. STUART ORTLOFF

**A**LTHOUGH it has long been the firm conviction that a tree is out of place in a garden, we are now coming to the point where we realize that the right tree in the right place is essential to a complete pictorial effect in our landscape compositions which are intimate enough to be termed gardens. The fault has been that we have placed so many limitations on this term that it has come to mean little more than a collection of beds for the display of flowers, and the necessary paths. We have overlooked the important question of a suitable background, and have forgotten that the very word garden means an enclosed area. Nor have we considered our lawns with their shade and specimen trees as part of our gardening activities, hence we have not given them as careful attention in the selection of plant material. A tree is a tree regardless of its characteristic habits, or its location, in far too many instances. What we need is a more definite idea of what to use and where to use it, and when we have these ideas firmly fixed we will be surprised at the unity, the beauty, and the dignity of our plantings.

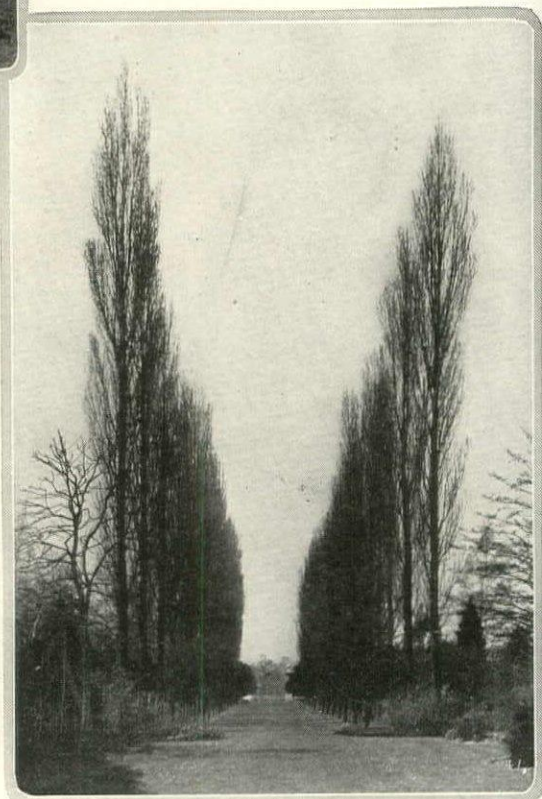
When we select garden trees we have a different set of requirements to consider from those used in obtaining suitable shade trees for the street. We cannot be content

*White birches are attractive the year through. There is a certain delicacy about their color and form, especially when seen in contrast against the dark green of evergreens. They are permanent trees, hardwooded and resistant to storms and disease*



*The pin oak is splendidly adapted to planting in lines to create a vista or mark a division of the grounds. Its characteristic shape is pyramidal and compact. It grows slowly, but once established will endure sturdily for generations*

*Accent points and breaks in otherwise monotonous sky-lines are achieved with the tall spires of the Lombardy poplars. These are quick-growing trees, but not to be used merely on this account. Their peculiar shape will not fit in everywhere*





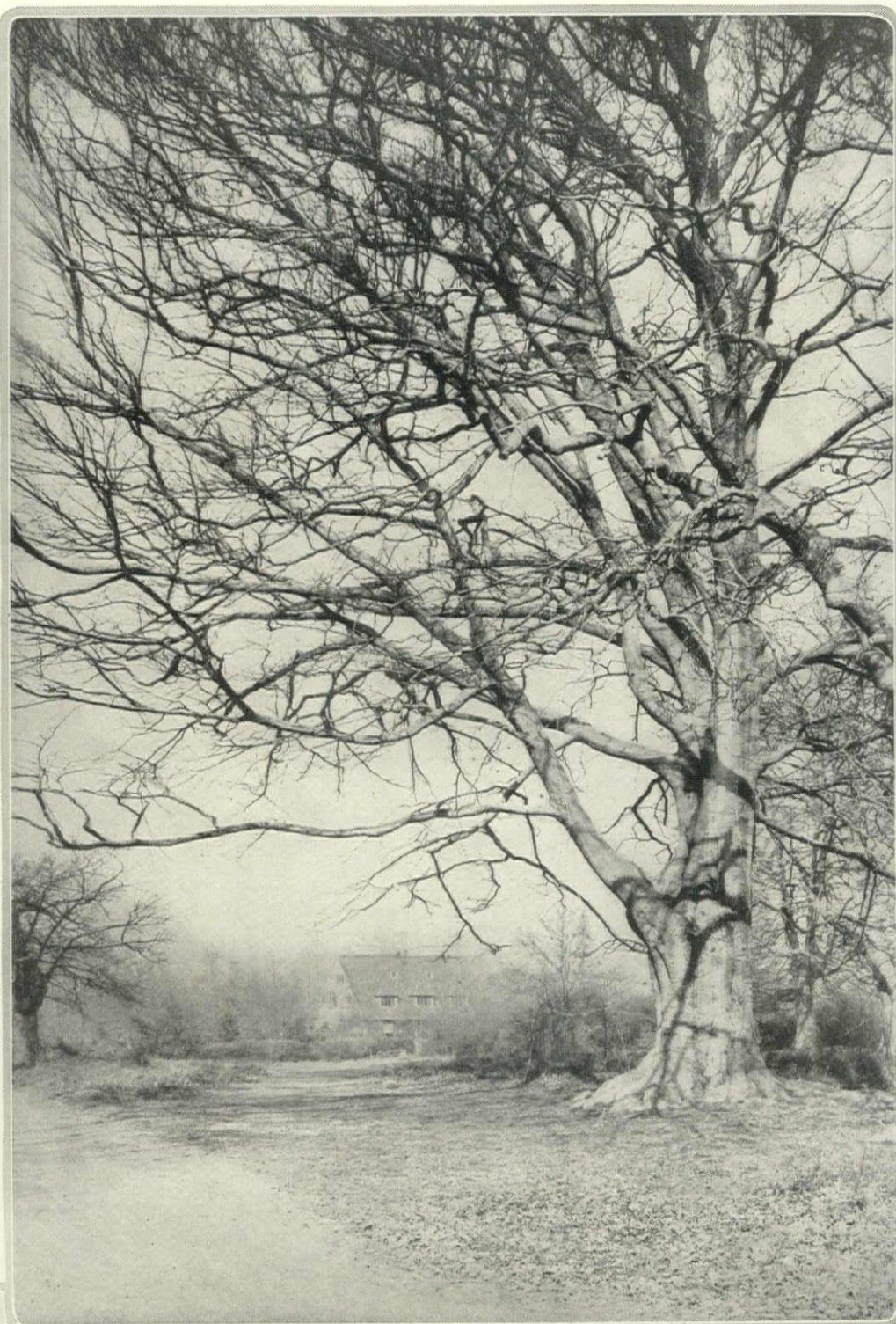
with securing a tree which is merely of good appearance at some season of the year, for there is such a wealth of material to choose from that we can, and should, consider more vital characteristics in order that our selections may best fill the requirements of the proposed location.

The tree, besides being healthy and of good appearance, must have a beauty of habit, a certain delicacy or refinement of outline, in order that it will lend itself with good grace to a landscape composition. It should have attractive and sufficient foliage, especially if it is to act as a shade tree, and it should have at least one characteristic to attract and maintain interest at all seasons of the year, either in foliage, blossoms, fruit, or twig and branch formation.

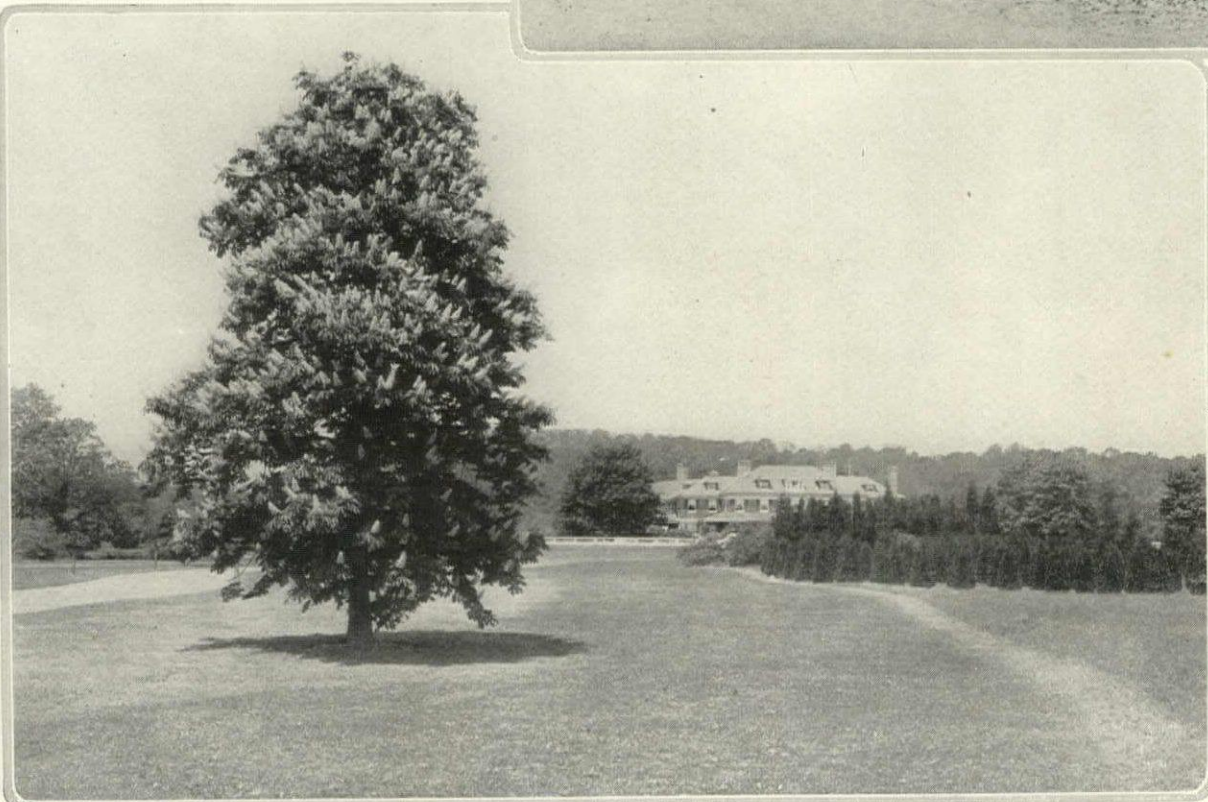
Another consideration of importance is the places where we need trees, the spots where their value is of the greatest importance. We need trees in our borders, where color in flowers or fruit are sufficient reasons for their being; we need trees for specimen plantings, where definite characteristics are needed to make them worthy of such prominent locations as specimen trees are accorded; we need trees to overhang and enframe the house, where high branched trees are best suited, for they will not shut out too much light and air; we need trees to frame vistas, to hide objectionable views, to serve as backgrounds, and many other uses. For each of these there are specific trees to fill the requirements.

American landscape planting, as practiced by the individual, is very apt to become extremely monotonous from the overabundant use of flat, irregular shrubs. This is especially true when such plantings stand out against the open with no background. This defect can be readily remedied by giving consideration to an appropriate skyline by introducing various kinds of trees in small groups at irregular intervals. With

(Continued on page 98)



*A venerable beech is one of the most wonderful tree possessions. Delicate in color of bark and foliage, lifting a splendid tracery against the winter sky, it is a shade tree par excellence*



*The symmetrical form of the horse-chestnut renders it especially adaptable to lawn specimen planting. In spring every branch tip bears a splendid spire of white blossoms against dark leaves*





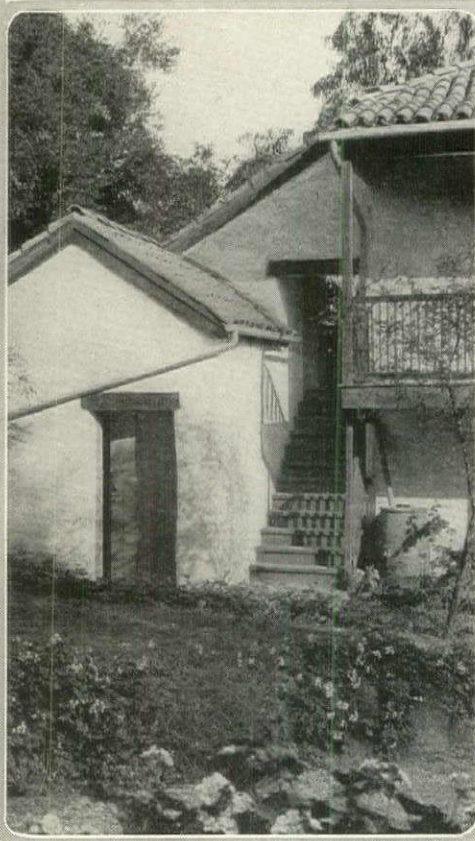
*The home of Mrs. Theodore Sheldon, at Montecito, Santa Barbara, California, is executed in adobe, the ancient Indian style of hand-plastered wall finish, and its architecture is modelled after an old style built by early settlers*

## AN ADOBE CALIFORNIA HOME

JAMES OSBORNE CRAIG  
*Architect*



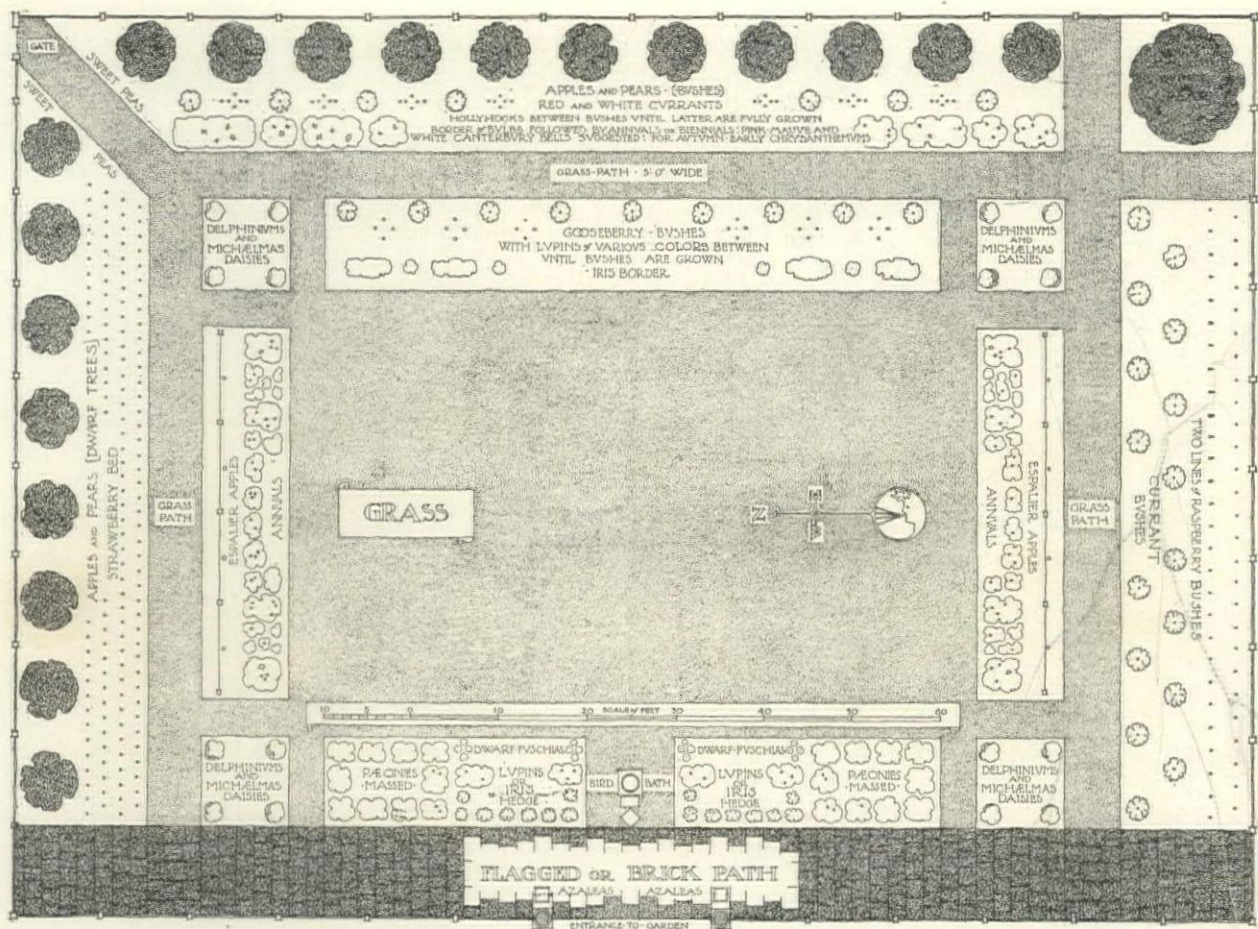
*Being in an hospitable climate, the gallery or upper veranda, running the full length of the house, is an architectural feature. The roof is of native red tile that blends beautifully with the old stain color of the woodwork*



*The house stands in a grove of live oaks and eucalyptus and its land is pleasantly laid out in an informal manner, with a stone-edged pool close to the house. Jalousies, or slatted shutters, are characteristic of this architecture*

*Irregularity of design characterized these old adobe houses, affording quaint and unusual corners. Outside stairs such as these, tucked away between the house and an out-building, is a native device found in most adobe buildings*





The garden of combined flowers, fruits and shrubs offers unlimited possibilities. In developing it the various fruits are considered from the standpoint of their marked

ornamental value as well as utilitarian qualities. Study of this plan will show how they may be made an actual part of the design without sacrifice of other plants

FREE FRUITS TO PLANT THIS SPRING

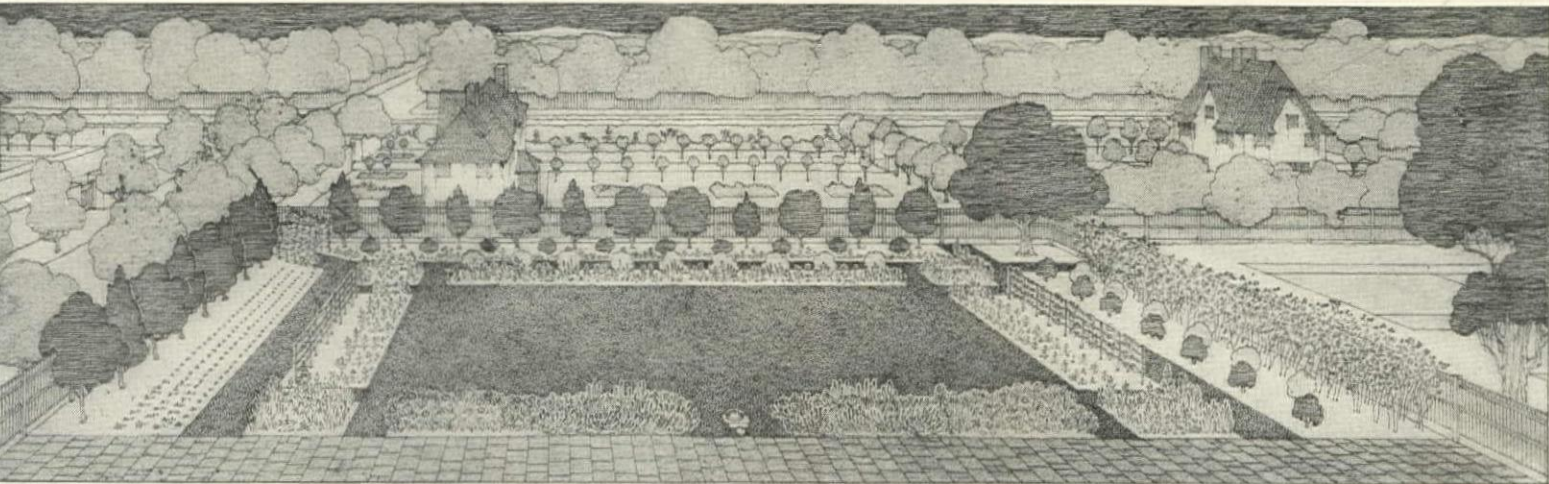
Suggestions for Growing Apples, Peaches and the Like in Those Innumerable Places  
Where a Regular Orchard Would Be Out of the Question

ROBERT S. LEMMON

As a nation we are too prone to think that the fruit-growing department of the home grounds must be a unit quite separate and distinct from the flower or other ornamental sections. We have been brought to associate apples, pears and other fruits with orchard planting, or at least with the strictly utilitarian parts of the grounds occupied by the chicken runs and those spaces

vaguely defined as "out behind the barn." But in so doing we have been overlooking a genuine landscaping opportunity. Fruit trees are the very antithesis of unsightliness, and there is no justification at all for hiding them away just because they are vulgar enough to produce something we use as food. Can you imagine anything more appealing to an eye for beauty than the plum tree in early spring,

a perfect tracery of snowy white; the pink cloud of the peach's blossoms; the fragile pink and white drifts of apple and cherry petals across the velvet of the lawn as the May sun fills the world with the green of new leaves? And later, as summer comes, think of the deepening colors of the fruits—red and purple, salmon and gold—ever richer and more lustrous,  
(Continued on page 100)



The successful use of fruits in the garden depends upon the right selection and placing of the trees, and the attention subsequently given to them. Pruning, training and cultivation have a definite bearing

on the yield of fruit and the ornamental value of the trees on which it grows. Considerable space must be left between the tree fruits and any other plants, as the roots of the former spread quite extensively





The walls of the drawing room covered with oxidized silver paper, which forms a softly luminous background to the lacquered furniture and the rich colours of the brocades with which the chairs are upholstered.

## SILVER—A STUDY IN PRECIOUS EFFECTS

*Suggestions for Using the Elusive and Difficult Silver in the Decorative Scheme of Interesting Rooms*

THE idea of a "silver room" is not less alluring because such a room is comparatively rare, and because there are difficulties to overcome in achieving it successfully.

It is as well to recognize at the outset that where silver predominates the room will be more or less "precious" in effect, and therefore the scheme is frankly unsuited to the workaday sitting room of a large family. Rather, it should be used in a drawing room, reception room or one of those smart little dressing rooms found nowadays in up-to-date country houses and which are known by the old-fashioned name of the "powder room." Odd though it sounds, silver is far more exacting to live with than gold, for there is a queer oblique quality about silver—an elusive charm—to be reckoned with, and the decorator may find merely a dim chilliness where he had looked for elegance.

The first point to be noted is that silver is not a colour; it has a peculiar tender sheen, and it reflects colour and light, yet remains—as it were—unalterably silver. Unlike the many shades of gold, it does not blend readily with its surroundings, and on this account silver as a note or accent is seen more often than the complete harmony.

The nearest approach to silver is gray; therefore, if the general effect of a scheme is to be silvery, gray should be used for the woodwork, with panels of silver for the walls, and a silver ceiling. Glass in connection with silver is exquisite.

The ornaments in such a room should be

good pieces of old glass, with cutglass chandeliers, or sconces on the silver panels. Curtains of green or dull blue silk will help the scheme, provided the tone is right—neither too dark nor too pale. Silver fringes or cords are not advisable here; their effect would be slightly meretricious, but a good silver tassel or two on bell-pull or cushion would not come amiss.

It is worth noting that if white paint were to be substituted for the gray the whole thing would sink to insignificance.

So far as the practical side is concerned the decorator has not much to complain about today. Wall papers can be had, all silver, plain, or patterned; silvered electric fittings are made in good designs; and there are plenty of silver materials, brocades and gauze for upholstery and hangings.

The bright polish of solid silver is not desirable in connection with panels, woodwork, or ceiling; these are better with a soft, rather dull finish; burnished silver candlesticks or silver-framed mirrors are charming by way of contrast against the dimly lustrous background.

Silver leaf, which naturally suggests itself for a wall treatment, is not nearly so reliable as gold leaf, because it tarnishes quickly and turns an ugly blackish-gray in the process. To some extent this tendency can be mitigated by lacquering; ordinary lacquer, however, will not answer the purpose, it will simply turn the silver to gold. Colourless shellac made with spirits of wine will preserve the silvery look and keep it in good condition.

When wood or plasterwork is to be treated

with silver it is now generally applied in the form of aluminium powder; this can be done by either of two methods.

The first is to cover the surface to be treated with japanner's gold size, and leave it till the stage of drying which is called "tacky" has been reached; the aluminium powder is then dusted on and becomes absorbed in the gold size to form an even silvery coating. When this has been thoroughly dried it must be painted over with the colourless spirit-lacquer to ensure permanency.

In the second and more modern process the aluminium powder is mixed direct with a medium especially prepared, and applied like paint.

On woodwork silver should be used with discretion and sparingly. All doors and windows painted silver would be heavy and probably leaden in effect. One single silver detail in a room, already mysterious, would be an interesting way of introducing the silver accent, but speaking generally of paint, a touch or two of silver is sufficient.

A room treated in two tones of apricot—light and shiny for the ceiling and a shade deeper for the paintwork—might have its mouldings picked out in silver, with a touch here and there of turquoise blue.

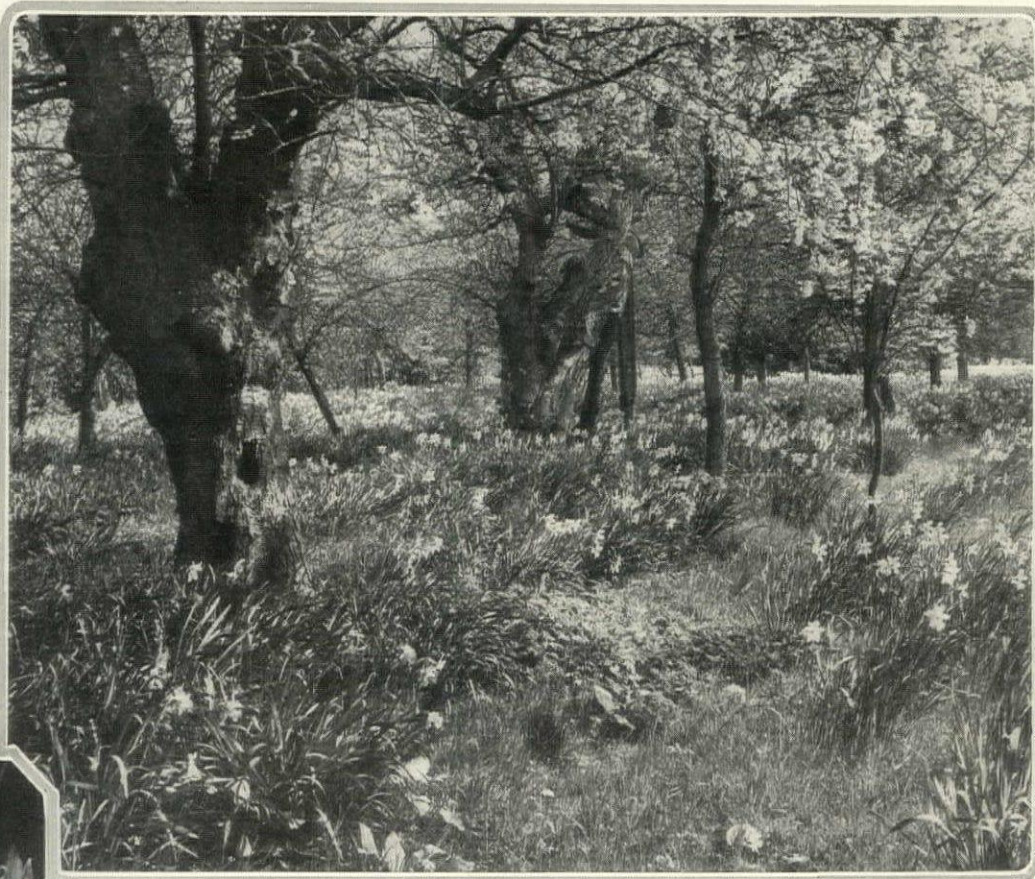
Faintly coloured Japanese prints, tiny pencil sketches, and so on look beautiful in very deep frames of silvered wood, and sets mounted would form a charming decoration in a room with enameled walls of deep blue and a silver ceiling. Leather and imitation leather can be silvered, and sometimes look well





While one generally naturalizes a vast quantity of one variety of narcissus, it is possible to gain quite an unusual effect in spring by planting separate groups of different varieties. The spaces left between the different groups add considerably to their effect. One may have a long flowering season by selecting early medium and late varieties

## NATURALIZED NARCISSUS



In the rock garden or in sheltered nooks can be planted some of the smaller and choicer types, such as *N. minimus* illustrated here, *N. cyclamineus*, *N. bulbocodium* or the hoop petticoat narcissus, and the cyclamen-flowered types such as the Angel's Tear daffodil, *N. Triandrus*. These are among the first blooms of spring and begin that succession of daffies which extends well into July

Next to a meadow, an orchard is an ideal spot in which to naturalize narcissus. They should not be placed in a location where the leaves will be cut immediately after the flowering period is over, consequently a meadow or an orchard is the place for them because the grass is rarely cut until haying time, by which season the bulbs have ripened and the leaves died down. Cutting them does no harm



# WHERE PRACTICAL GARDENING MAY BE LEARNED

*The Leading Schools and Colleges in the United States Which Offer Courses in Landscape Architecture, General Horticulture and the Study of Exotic Plants*

ELLA WISTER HAINES

AMERICA has reached that stage in its civilization which demands beautiful and congenial environments for the life of its people, and it is to this end that the profession of landscape architecture and that of horticulture are practiced. State Universities and Colleges have in the last twenty-five years greatly extended their departments for this study, offering many attractive scholarships, and more lately including women among their students, encouraging them more and more to enter the field which was formerly considered only for men. The State Agricultural Colleges are similarly developing.

Ten years ago visitors to the Middle West, accustomed to the beautiful planting of trees, shrubbery and flowers upon the eastern and western coasts, were dismayed at the lack of interest in these things. The rolling, green prairie and less beautiful plains stretched for miles and miles. Trees were rare, shrubs rarer, and flowers, except for those provided by nature, rarer still. All this has changed. A great wave of interest and enthusiasm is sweeping the country from coast to coast. Parks, boulevards and public squares are being designed and planted, shrubs and plants are springing up in every private lot. The energy and ability of western people are fast bringing their country up to the standard of the older civilization.

Formerly landscape architecture and horticulture were professions for men. Gradually women were admitted until today schools expect them to study side by side. There are at least two schools exclusively for women, of which the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women at Groton, Mass. is the oldest, having been founded by Mrs. Edward Gilchrist Low in 1901. This school, built about a delightful old house, gives courses in Landscape Design, Architectural Design, Drawing and Water Color, Lectures on the History of the Garden, Surveying, Botany, Plant Identification, Horticulture and Economic Entomology. No scholarships are offered although students sometimes make special arrangements to work part of their way through.

LOWTHORPE intends to give an adequate training in the profession of landscape architecture, being in a position to equip its students especially well in the knowledge of plant material and practical horticulture. At the same time it gives sufficient work in architectural design to enable the students to design garden accessories and to comprehend the plans of architects with whom they may have to cooperate in their later work. It also enables them to appreciate what landscape treatment is proper and harmonious to the style or period of architecture of the problem in hand.

As for admission, Lowthorpe's attitude is hospitable. Degrees are not required, but normal health and evidence of High School education are desired. Dr. Charles W. Eliot, President Emeritus of Harvard, wrote of the school:

"Lowthorpe is the best place I know of for training women to be landscape architects—a profession appropriate to women because, first, it creates and preserves landscape beauty, and secondly, because it promotes good housing with pleasant surroundings."

Lowthorpe, this coming season, offers in addition to the three years' course a secondary course of two years in horticulture and planting design. It is interesting to note here that four-fifths of the women already graduated from Lowthorpe have made practical use of their training and have helped people to make homes of their houses.

ALMOST every school which offers landscape architecture offers horticulture as well, but there is one school quite unique in its plan. The School of Horticulture for Women at Ambler, Pa., opens to women a wide door through which they may make a comfortable living under healthy and happy conditions, at the same time increasing production, the first step in reducing the high cost of living.

This school, which was founded in 1910, was the result of a long and cherished dream on the part of an experienced horticulturist, Jane Bowne Haines of Cheltenham, Pa., who with a group of women realized the need in America of a practical training school established along the lines of successful schools abroad. They planned a school where hand and mind could be trained together, more practice with good theory, and a shorter course than any other school in the country, sending out women fully trained to the actual work and able to direct others. This little group of founders knew even then that America was facing a scarcity of trained producers which was more serious than the scarcity of labor. A farm of seventy-one acres with commercial and educational orchards, a nursery for ornamental trees, shrubs and young fruit trees, vegetable gardens, flower gardens, greenhouses, hot-beds and cold-frames, a well equipped poultry plant, a demonstration kitchen and apiary, compose the school. Administration offices, dining rooms, dormitories and classrooms have been built about an old Colonial farmhouse, and rooms in the neighborhood are provided for non-resident students.

The two-year course prepares for all lines of work in practical horticulture and for the executive and teaching positions which are now open to women. Special courses are open to non-resident students and many women from the surrounding countryside avail themselves

of this privilege. The school is supported by fees of students (modest), sale of produce and public gifts. The students win diplomas after two years of forty weeks each. A special summer school is held during August of each year.

Professor John McFarland, Director of Ictianic Gardens at the University of Pennsylvania, says:

"The school's first and perhaps most important work has demonstrated that many lines of horticultural activities can be successfully prosecuted by women. It has brought together teachers and students from different parts of the country, who in pursuing their studies have acquired that wide and accurate knowledge of economic plants whose value only became recognized during the crisis of the World War."

THE New York State College of Agriculture at Cornell University was honored in 1920 among the eight schools to receive

scholarship from the American Academy of Fine Arts, the other seven being Iowa State College at Ames, Massachusetts State College, Pennsylvania State College, University of Ohio, University of Illinois, University of Michigan, and Harvard University. This traveling scholarship, its students being eligible to the American Academy at Rome. The colleges which have won this honor are nationally attracting young men and women from over the country. Cornell has efficient departments of landscape art, floriculture and forestry and offers a regular four-year course besides special courses. The institution in floriculture is planned for those who intend to make a branch of commercial flower growing their life work, and those who are interested in amateur flower growing for pleasure and home decoration. These courses have to do more particularly with the growing under glass, although the growing of summer flowers is also featured. Professor E. A. White, head of the Department of Floriculture, states that in the near future there will be a reorganization of the Department of Landscape Art and all of the plant material instruction, including trees and shrubs, will be given in the Department of Floriculture.

THE Iowa State College at Ames in addition to the honor mentioned before has received another in the appointment of one of its graduates as recreational landscape designer for the United States Government. Mr. A. A. Carhart is the first person to hold this position. His headquarters are at Denver and besides his recreational work he has charge of all forests owned by the Government.

At Ames the quality of the work is of first importance. They do not aim to graduate many students, but to graduate them very well. Their course covers four years, and in addition to this, six months of practical work must

(Continued on page 86)





Gillies

The home of Richard E. Forest, at Rye, N. Y., is an example of how some Italian architectural features can be applied to the American country house. It is built of terra cotta blocks covered with stucco. The roof is of variegated red and brown tile. A loggia, to the right, has a vaulted ceiling and serves the purposes of an outdoor living room.



The Italian aspects of the exterior architecture have penetrated the walls and make the rooms inside harmonize with the outside style. Thus the entrance hall has a well established Italian atmosphere, with rough plaster walls and vaulted ceiling, wrought iron balustrade and lamp, and black and white marble floor. Grosvenor Atterbury was the architect.

## A GROUP OF THREE HOUSES

In Stucco and Clapboard





Gillies

*The home of Paul V. Shields, at Great Neck, L. I., is a bungalow in the English cottage style of architecture, executed in cream stucco and half-timber, with a tobacco brown shingled roof and doorway and trim of English oak*



*A feature of the house is the entrance, which is placed in an ell, behind which is a half-timber projection repeating the roof line of the entrance. The door has simple, dignified lines. Chester A. Patterson, architect*

*A large living room extends through the middle of the house, with bedrooms in one wing and service rooms and garage in the other. The living room opens onto a terrace. At the right is a dining alcove*







*There is a fascination about the New England farmhouse type of architecture. It is simple, gives the impression of being very livable and at the same time has a dignity which graces almost any sort of site that has adequate room. W. F. Dominick was the architect*

*One of the additions in the remodeling was a broad, low, open veranda with a brick floor and a flagged pavement leading down to the garden. This porch, as well as the rest of the house, is executed in clapboard painted white and carries out in detail and mass the Colonial feeling*



Gillies

*The home of Mrs. Hugh N. Jackson at Greenwich, Ct., is a remodeled New England farmhouse. Its entrance terrace is supported by flat stones and relieved by a low planting. A black wrought iron balustrade serves as contrast to the white portico*





# THINGS YOU SHOULD KNOW ABOUT ELECTRICITY

*A Synopsis of Facts Which Will Enable You to Use Electricity in the House with the Maximum Economy, Safety and All-Around Satisfaction*

ETHEL R. PEYSER

**W**HAT'S a watt? This is not a comic opera refrain, but a question asked so many times that it is typical of the lack of knowledge people have today of the force which they are using constantly in their own homes and in others.

We have lived to see women go to automobile schools and learn the working of the car which is theirs to drive. But as yet there seems to be no course even in the domestic science school which gives the household engineer an inkling of what is to be her mechanical field in the realm of electricity or ordinary mechanical construction.

For have you ever stopped to think that the housekeeper today really presides over an extensive electric installation? Even if she has but a telephone and an electric bell in the house, there is much that happens that ought to be familiar to her.

But people today have much more than these few things; they have at least three or four of the following: ironing machine, washing machine, vacuum cleaner, telephone, warming pad, electric lights, toaster, electric piano, sewing machine, curling iron, electric range, electric iron, etc., yet the underlying principles and vocabulary are still as Sanskrit to the majority of users.

This article is but to make simple and comfortable electric terminologies and we will use this for an excuse to get at a few electrical mis-usages. It is to make electricity familiar rather than a stranger to the user. Nobody knows what electricity is, so, fortunately, we don't have to stop and define it. All that we know is that it acts in certain definite ways.

**W**E get electricity from the battery and from the generator (dynamo). The battery consists of celled containers which come under the heads of dry and wet batteries in so far as they contain liquid or solid (wet) ingredients, through which the electricity is generated and passed out by means of wires. In short the battery produces electricity by means of chemicals. The primary battery produces the electricity and the storage battery stores it in the form of chemical energy. It is useless for purveying very much electrical power as there never can be enough pressure (voltage) to send along the electricity to do big jobs, unless hundreds of cells connected in a certain way were used, which would be a foolish waste of material and time, etc.

In order to obviate such manufacturing the generator or dynamo is used and electricity is made in this way by induction. In other words, we make it by letting a coil of wire (or several coils) be revolved by steam or water power

(usually) as it cuts through the area of magnetism (field) of a giant magnet something like those we used when we were children. This coil catches the electricity and it is led off by wires wherever we want it to perform. Coil on its spindle is called the armature, where the wire is attached to lead off the electricity from the armature are contact pieces, and the plates which make the contact with the contact pieces and to which are attached the wires of the out-going electric circuit are called the brushes. There is much more to say, but not in this article. If you are interested we refer you to Charles R. Gibson's "Romance of Electricity" for simple electrical explanations.

The motor with a few mechanical changes is the reverse of the dynamo; it works by electricity and changes it into mechanical power to work our washing machines, etc. There are on the market A. C., D. C., and Universal motors. These you will understand after the next section which takes up A. C. and D. C. electricity.

"Madam, do you use A. C. or D. C.?" asks the man selling you a washing machine. Most decent folk are quite at sea at this seemingly geographic question, and yet after all it is the most complicated simple thing in the world. D. C. doesn't mean District of Columbia; it simply means Direct Current. And A. C. means Alternating Current. And on these two kinds hang all the wires of electric profits.

Direct current or D. C. is a current that runs in one direction over the wire like water through a pipe. It is simple to visualize, even if electricity does flow 163,000 miles per second. But alternating current (A. C.) is electricity which alternates and goes back and forth, generally. Even though it goes back and forth in waves of tremendous rapidity, you can see that there must be a time in this period when the electricity is for an infinitesimal space of time at low power, and another infinitesimal space of time at high. In order to keep the supply even and steady, two and sometimes three coils of wire are used in the generator to catch the electricity so that there is scant opportunity for the electric supply to be anything but even, for when one coil is up the other is down and

they even up the strength of the current.

So when your salesman asks you when you buy a motor, "If you have A. C. or D. C. electricity" and you say A. C. he may go on and say, "How many phase?" Then you should find out the answer from your lighting company. He then may ask you how many cycles, which when translated means the electric period it takes for the alternating current to flow back and forth.

Now the dynamos for D. C. and A. C. electricity vary slightly, but that need not trouble us.

**T**HE reason for two kinds of electricity at all is that each, though obeying the larger laws, has its own peculiar habits and good points.

For example, alternating current can be carried long distances at high pressure (high voltage) and side-tracked by a transformer to little home and the pressure very simply reduced. In other cases the pressure can be very simply increased. Therefore in country districts one is very prone to see A. C. in vogue.

The same amount of current, whether D. C. or A. C., is used for lighting, etc.

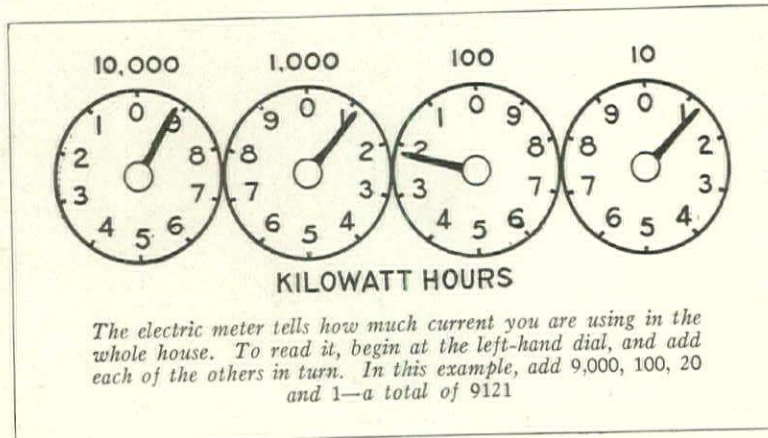
A. C. is not used for electro-plating, or for storage batteries. This is a good point to remember if you have storage batteries supply for bells, etc., and your current is A. C. You will have to have your batteries charged from a plant which makes D. C. or install a small "converter." If you attempt to use A. C. you will burn out your plates.

But how is electricity measured? How, in other words, do we know how much we use? how can we test our bills? The following paradigm will give the electric measures translated into the more familiar terms of water measurement:

ELECTRIC	WATER
Volt .....	Pressure
Ampere .....	Rate of flow of current second
Watt .....	Fraction of horsepower (1/2 H.P.)
Kilowatt (1000 watts) .....	1 1/2 H.P.
Resistance .....	Friction (as water resists sides of a pipe).
Ohms (the unit of measuring resistance) .....	Friction (as water resists sides of a pipe).

The volt takes its name from Volta, an Italian scientist; the ampere from a Frenchman, the watt from James Watt, an Englishman. We hear most of volts and watts. Voltage is found by multiplying the ohms by the amperes. The volt is the pressure that makes electricity flow through the wire, and the friction of resistance to its flow is measured by the ohm.

The amount of work a given number of amperes will do  
(Continued on page 66)





# RICH COLOR in a SMALL KITCHEN

There is no reason why kitchens should look like operating rooms. Without detracting from their efficiency they can be made colorful, pleasant places in which to work. Proof of this is found in the kitchen of a New York home, decorated by Mrs. A. de Voo Cummings

Mattie Edwards Hewitt

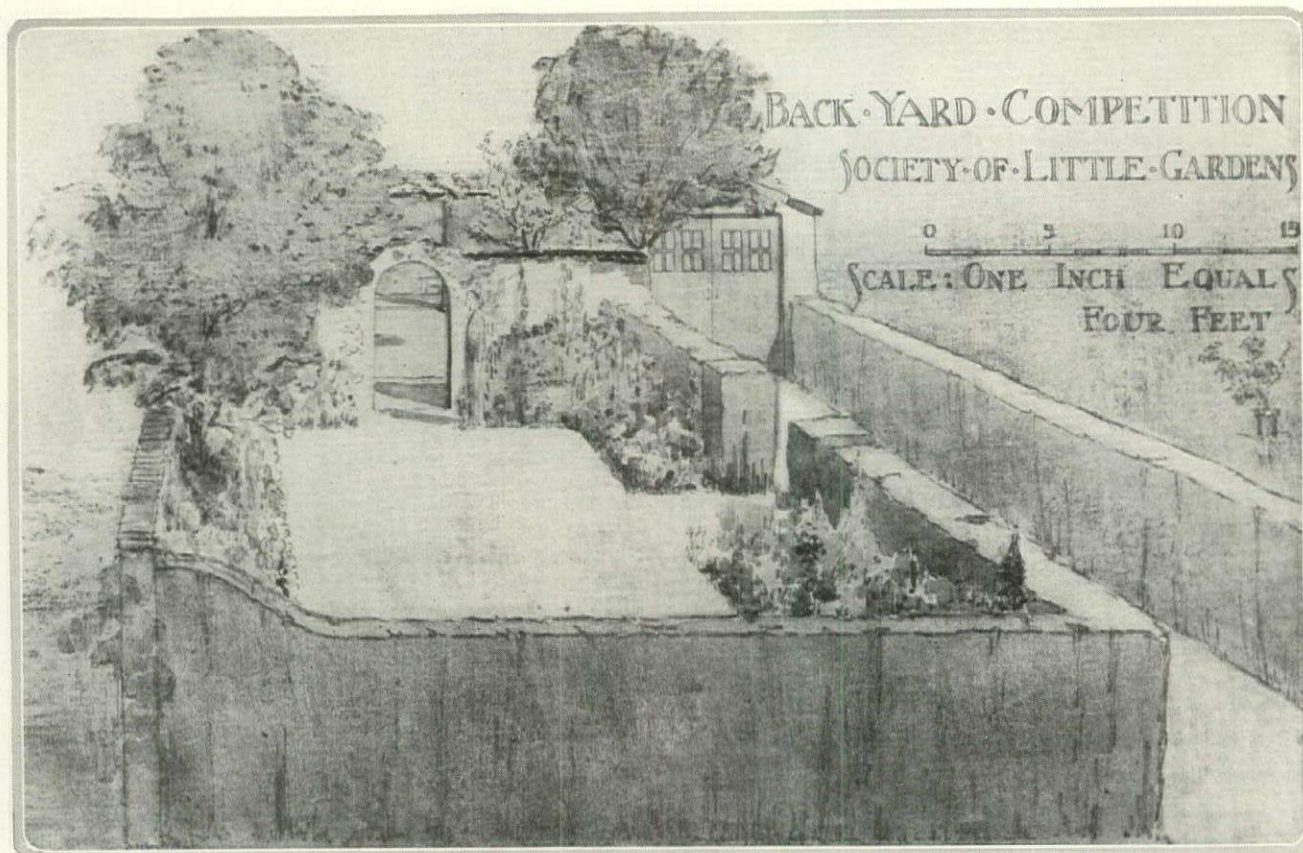


Although the kitchen is small it is rich in color. The walls and tiling are white. A red and white checked gingham is used for curtains and for the flounces to the range hood and the old Swedish iron lighting fixture which is painted yellow

The furniture and woodwork are painted bright blue with red flower decorations and the top of one of the tables is covered with red oil cloth. Dishes are of colorful Italian pottery and pewter. Peasant embroidery hangs above the kitchen work table

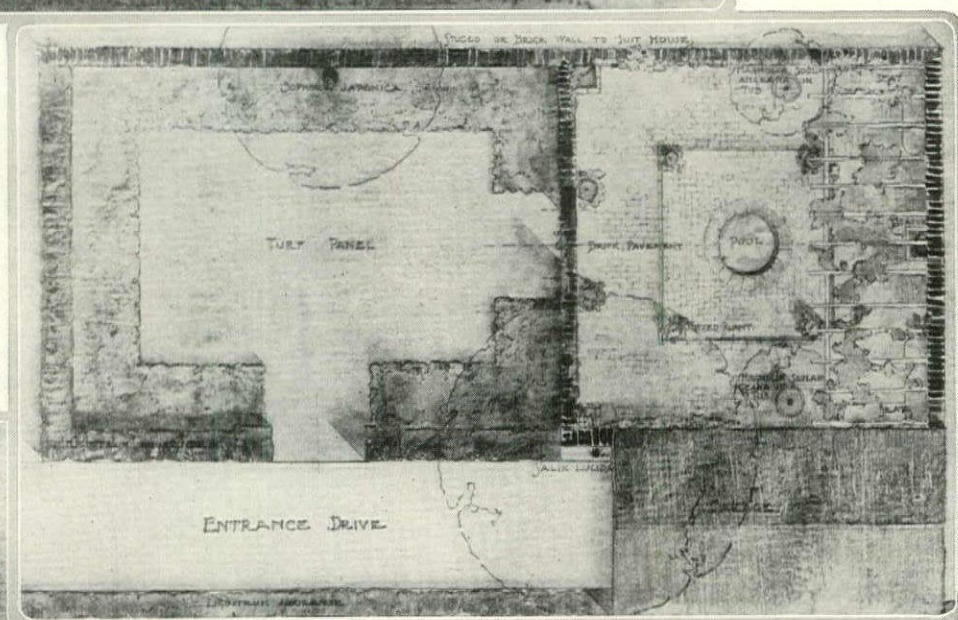




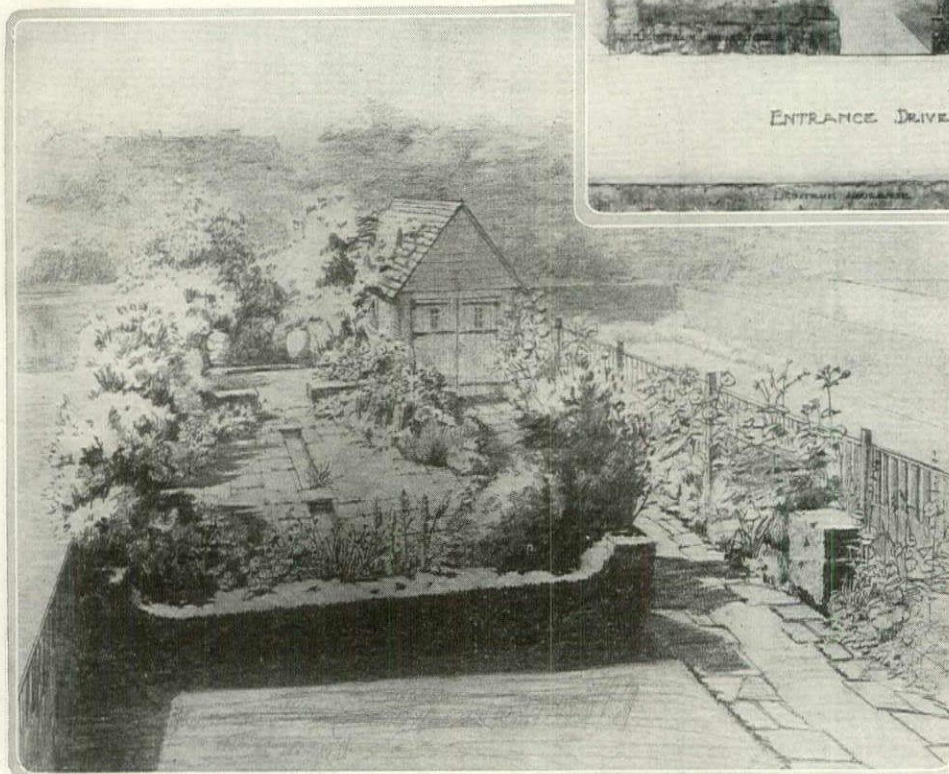


The Society of Little Gardens in Philadelphia recently offered prizes for plans by which an unsightly backyard could be turned into an attractive garden. This first prize scheme was designed by Prentiss French, Brookline, Mass.

The first garden calls for a series of enclosures created by hedges. In front is a turf panel surrounded by flower beds and behind is a brick-paved court with pool in the center and a vine-covered pergola background

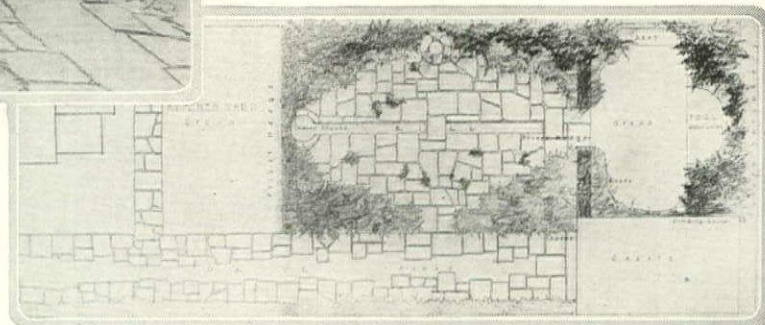


## THE BACKYARD COMPETITION OF THE SOCIETY OF LITTLE GARDENS



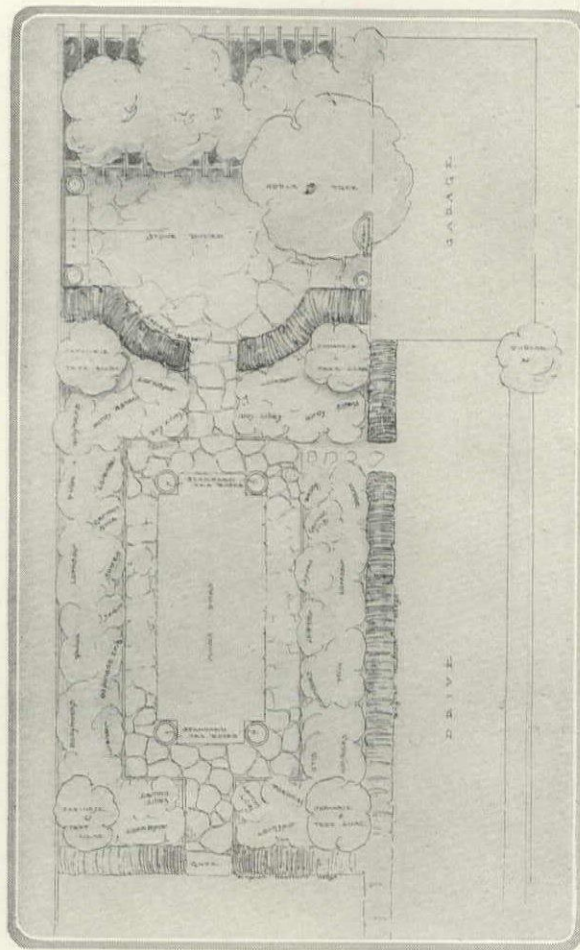
The third prize, awarded to Alan Cornwell Smith of New York, plans for a paved garden through which runs a canal for water plants. Behind are a grass plot and a lily pool for terminus

By using the stone pavements in both the garden and the garage lane this third prize garden is given a pleasing sense of unity. Colour is found in the irregular beds filling the corners



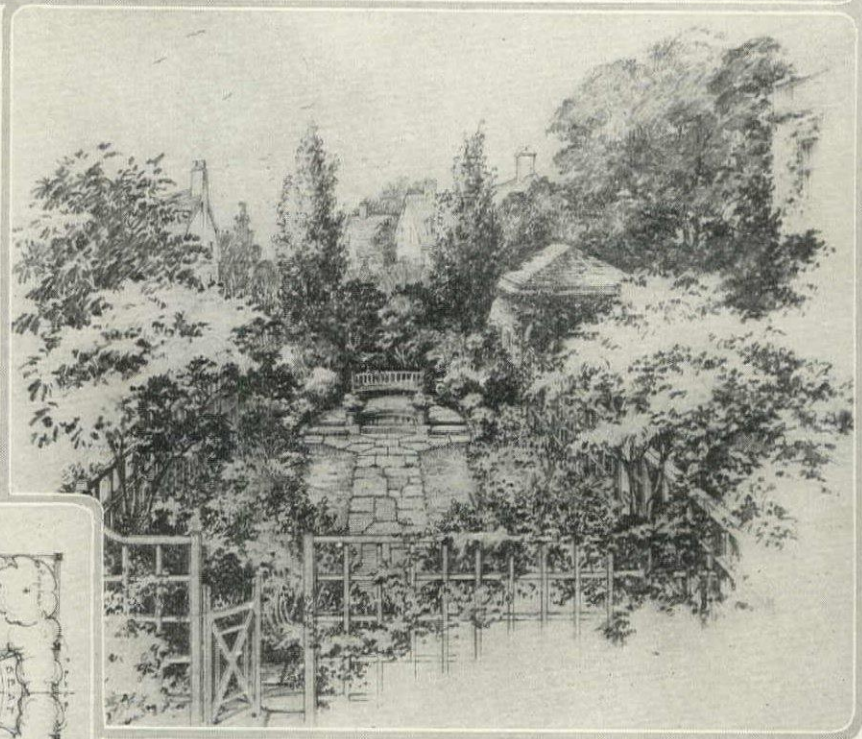
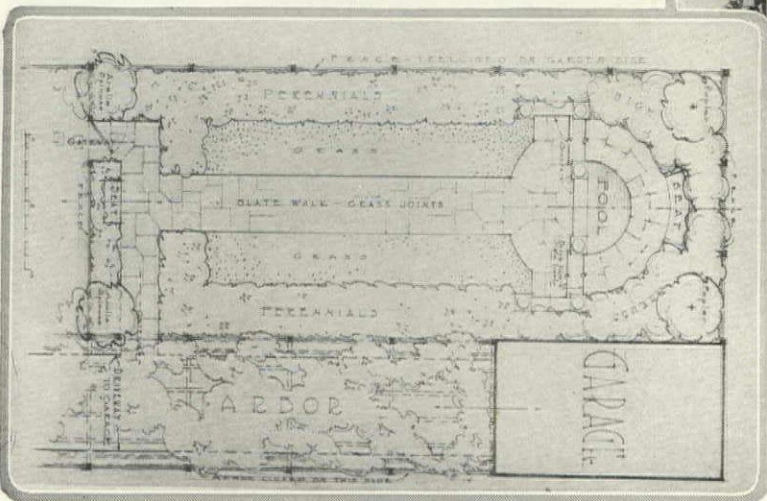


# WINNING DESIGNS FOR THE IMPROVEMENT OF SMALL SUBURBAN PLACES



Louise Payson, of New York, won the second prize for a design that affords a vista from the gate to the pergola end. Paths and rear platform are of irregular stones and the planting mainly perennial

To this contest three hundred designs were submitted from all parts of the country. The standard by which they were judged was high, and of them all only twenty-five were recommended for exhibition



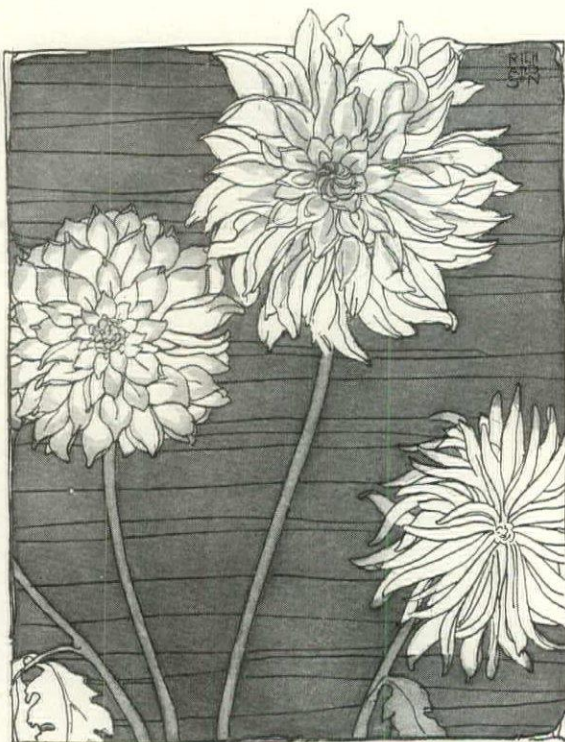
Among the designs honorably mentioned was one by Thomas Earle Laughlin, of Narbeth, Pa. A lattice fence is recommended and the platform at the rear is raised above the level of the front garden

A radical departure from the other designs in Mr. Laughlin's plan is the arbor covering the garage driveway and masking the garage. The beds are planted to perennials and the background to tall shrubs



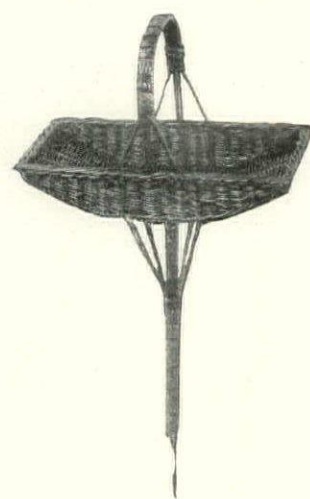


This green enameled garden basket 8" high holds a trowel, dibble, knife, pruning shears, flower scissors, spool of wire and ball of string \$16.75



(Above) A collection of twelve dahlias of well-known varieties may be purchased for \$3

The unusually attractive bird house below of rustic cedar is priced at \$2



A flower-gathering basket that sticks into the ground is 20" long and 11" wide. In natural wicker \$13.25. Enameled dark green \$15.75



(Above) A collection of twelve dahlias of well-known varieties may be purchased for \$3

The unusually attractive bird house below of rustic cedar is priced at \$2



Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at \$2



Fertilize your garden when watering. This attachment fits any hose. Complete with 48 balls of fertilizer. \$3.50

An unusually business-like pair of pruning shears, made of finest steel is \$3.75. They are 8½" long

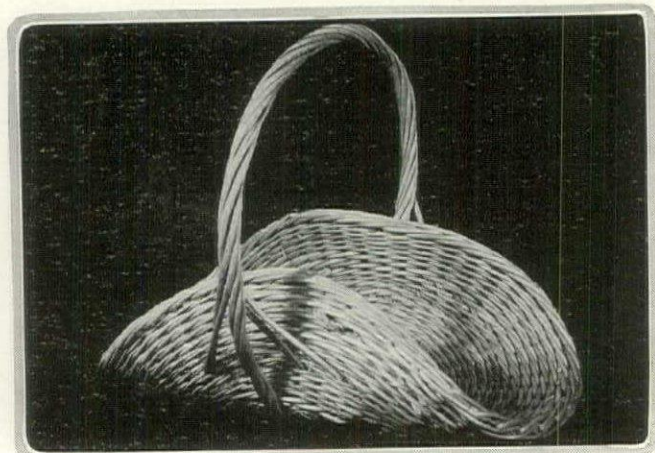


(Above) A collection of twelve dahlias of well-known varieties may be purchased for \$3

The unusually attractive bird house below of rustic cedar is priced at \$2

Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at \$2

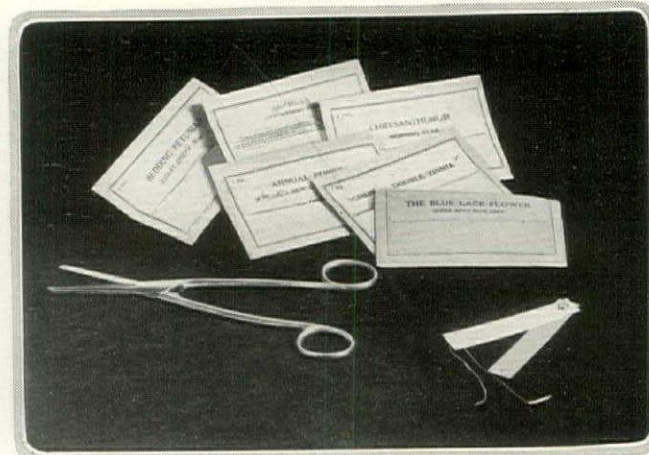
A practical pair of fine steel rose pruning shears, only 6" long may be purchased for \$1.65



Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21" long, 9" wide, \$7.75



The convenient bottle spray above is for house plants of all kinds. \$1.50. It holds a quart

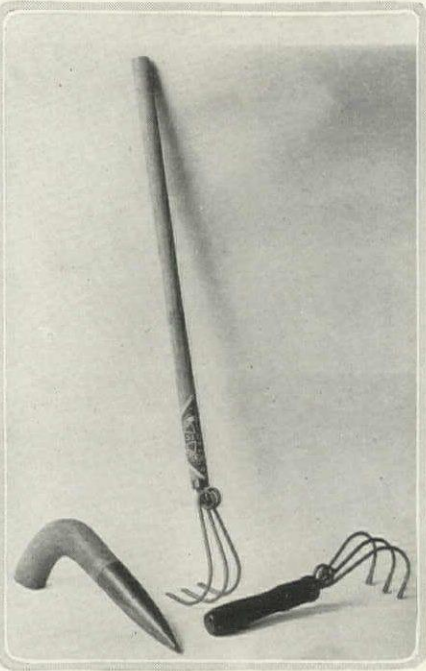


A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered zinnia, a double poppy and a pale primrose annual chrysanthemum. \$2. Flower scissors \$2.50. Celluloid garden labels \$2.50 a hundred

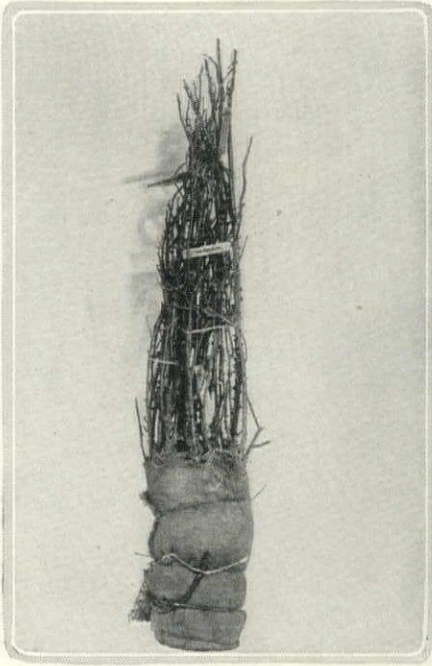


FOR SPRING  
AND SUMMER  
GARDENS

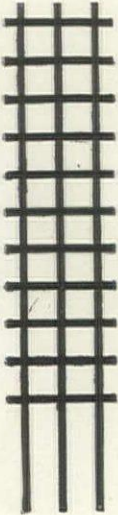
All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



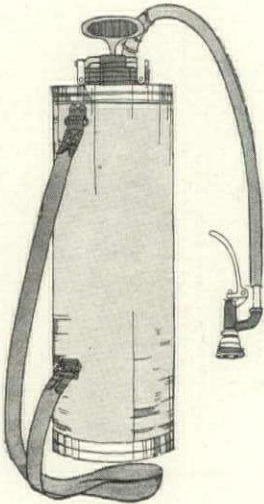
An iron dibble for transplanting \$.75.  
Spring-tooth weeder with 18" handle  
\$.50. Short handle \$.35



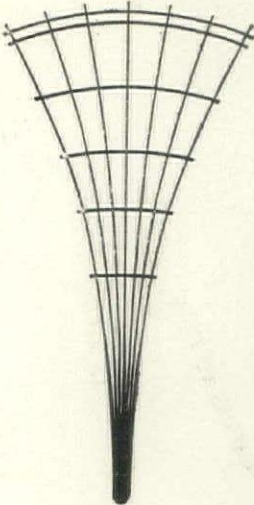
Six varieties of choice, ever-bloom-  
ing hybrid tea rose bushes which will  
bloom this summer. \$7.50



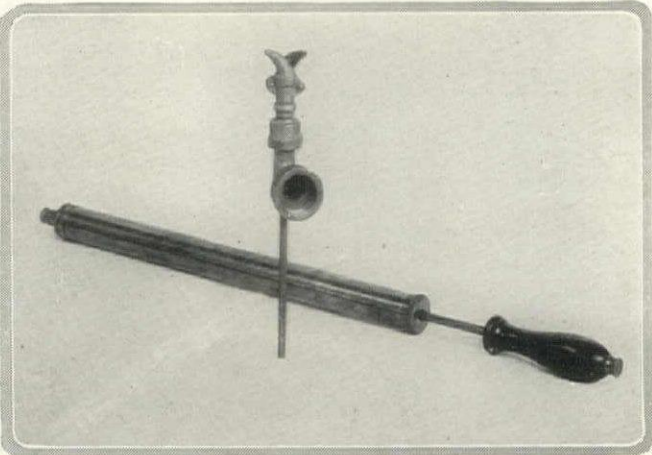
(Right) This compressed  
air sprayer used in every  
variety of spraying holds  
4 gallons. The galvanized  
iron tank has an automatic  
shut-off. It is easily car-  
ried by handle or shoulder  
strap \$6.50



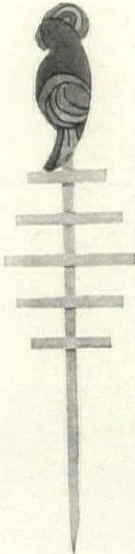
Above in the center is a  
practical garden apron  
made of heavy rubber. It  
is priced at \$3. The  
sprayer is shown at the left  
with a description



For roses comes this effective  
fan-shaped trellis 2' high and  
10" wide at top. 50c each. It  
may also be had in larger sizes



Above is a garden or house syringe of heavy brass equipped  
with two nozzles producing a fine mist or a spray. \$3. A  
revolving lawn sprinkler that waters evenly an area of 25'  
to 40' may be had for \$1.50



The bird trellis  
above stands 39"  
high. The parrot is  
green and yellow, \$1



A special watering pot for seed beds and conservatories is  
equipped with two nozzles. One throws a spray in a half-  
circle which falls in the form of fine rain. It is painted red  
and has a capacity of 4 quarts. \$6



March

## THE GARDENER'S CALENDAR

Third Month



Even if there is a late March snow you can prepare the sweet pea trench



Use sifted loam in the flats or pans where the early seeds are sown

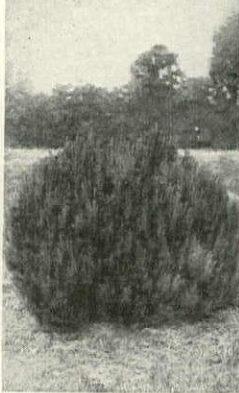


Ibodium privet branches out well at the base. Elm City Nursery Co.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>30. Boards, straw, burlap, cornstalks and other winter covering materials for box-wood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this important operation.</p> <p>2. All the necessary pruning must be attended to now. Foliage-trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds, require attention.</p> <p>9. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bean poles and tomato supports are a few essentials.</p> <p>16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.</p> <p>23. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the summer months.</p>	<p>31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.</p> <p>3. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply satisfactorily to the bed. New plantings should be started now from good roots.</p> <p>10. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.</p> <p>17. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.</p> <p>24. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.</p>	<p>4. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 47 for detailed information on this work.</p> <p>11. Cannas, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.</p> <p>18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can be easily destroyed by burning without injuring the plants.</p> <p>25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.</p>	<p>5. All new plantings of hardy stock must be set out. The earlier in the planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.</p> <p>12. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.</p> <p>19. The covering on the strawberries should be removed and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.</p> <p>26. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.</p>	<p>6. Changes of all kinds where the moving of plants, sods, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.</p> <p>13. Make a habit of heeling in your nursery stock the instant it arrives. Stock that is allowed to lie around in the sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.</p> <p>20. This is the time to think of flowers for next winter in the greenhouse. Primula or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.</p> <p>27. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.</p>	<p>7. All the exotic plants, such as kentias, dracaenas, cecos, arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.</p> <p>14. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.</p> <p>21. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.</p> <p>28. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.</p>	<p>8. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.</p> <p>15. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this coming summer.</p> <p>22. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.</p> <p>29. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.</p>



Grafting new varieties on inferior fruit trees is done before the sap starts



The dwarf Mugho pine is an excellent specimen evergreen. D. Hill Nursery



Watch for and destroy insect cocoons before they have a chance to hatch

I BEEN studyin' over it all winter, an' I cal'late I'll sorter re-tire come June. What a man gits out o' workin' like I done all my life don't make the game worth the candle—not when he's my age. Why should I keep on a-grindin' when I've got all I need to keep me an' Lisa comf'able the rest of our days? Ain't a man entitled to put plain, clean, sensible pleasure ahead o' scrappin' with other men for the almighty dollar?

So I cal'late June'll see me 'tendin' to my own affairs 'stead of other folks'. Some of 'em'll be glad o' that, an' mebbe a few won't—but I don't give a continental cuss what any of 'em thinks. I'm sick an' tired o' bein' the goat, as them smart-aleck city fellers sez.

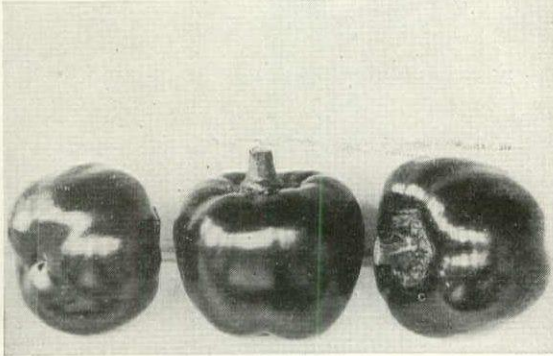
I'm a-goin' to work fer myself, an' do the things I've allus wanted to do. My time's goin' to be my own, not somebuddy else's; an' I'm goin' to spend it as I durn please—fishin', fussin' 'round the farm, workin' at the things I like to work at. If I don't feel like gittin' up afore eight o'clock in the mornin', by heck I won't git up!

Mebbe ye think this sounds funny, comin' from me, but honest—don't ye think that even an old, rheumatic worm's got a right to turn some time?

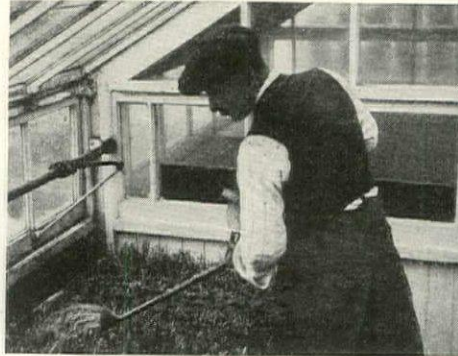
—Old Doc Lemmon.



The soil around transplanted seedlings should be kept cultivated. A long-handled claw will reach parts of the flats otherwise difficult to get at

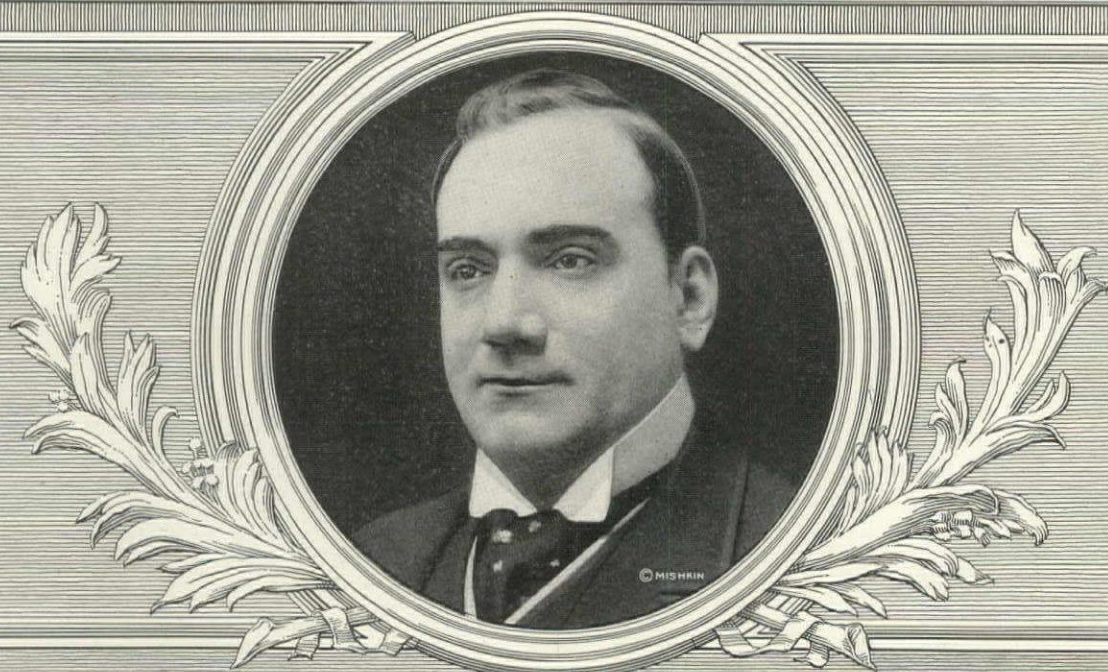


The outstanding features of the new Sunnybrook pepper are early and long bearing season, thickness and sweetness of flesh. Courtesy of the W. Atlee Burpee Co.



Watering with a fine hose is important in success with seedlings. Give them plenty of sunlight and fresh air after they come up, and don't let them crowd





# “My Victor Records shall be my biography”

That was Caruso’s characteristic remark when he was once approached regarding his biography.

The one hundred and seventy-eight Victor Records by Caruso, and many records yet to be issued, truly constitute the best autobiography of the world’s greatest singer; a unique autobiography which has never been equalled for vividness; an autobiography which is itself alive and which will continue to delight all the succeeding generations.

The Caruso records include fifty-six operatic arias, twenty-three concert ballads, sixteen Neapolitan songs, fifteen love lyrics, twelve sacred numbers, five patriotic selections, and fifty-one concerted numbers, all of which are listed in the Victor Record Catalog. Any dealer in Victor products will gladly give you a copy and play any numbers for you.

# Victrola

REG. U.S. PAT. OFF.



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This trademark and the trademarked word “Victrola” identify all our products. Look under the lid! Look on the label! VICTOR TALKING MACHINE CO., Camden, N. J.

## Victor Talking Machine Company, Camden, N.J.





## TAPESTRIES ENDURE

**L**EE Period Tapestries possess not only high decorative value, but also have the characteristic texture of their period, which is essential to all true reproductions.

*Inquiries invited through your Decorator, who will be pleased to give you a copy of our new booklet "Tapestries with Histories".*



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New York

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England

## Things You Should Know About Electricity

(Continued from page 58)

certain voltage (pressure) is known as watts.

So if by chance you ever need formulae here is a little one for your card catalog:

Ohms  $\times$  amperes = volts.

Volts  $\div$  ohm = ampere.

Volts  $\times$  ampere = watts.

1 Kilowatt = 1000 watts.

1000 watts =  $1\frac{1}{3}$  H. P.

The next thing which is necessary for the householder to know is how to compute costs of electrical usage.

The amount of electric power used, for example, by the electric light is measured in watts. Look on any incandescent bulb and you will see thereon the number of watts—usually around 50 or 60.

In order to know how many watts a light consumes, divide the number of watts it consumes by 1000 to reduce it to a something of a kilowatt. Then multiply this result by the number of hours the lamp has been lit by the kilowatt to get the kilowatt hour of electricity. The kilowatt hour, of course, multiplied by the rate per kilowatt hour in your locality will give you the cost. The rate is always figured on the kilowatt hour.

Watts  $\div$  1000 = kilowatts.

Kilowatt  $\times$  hours = kilowatt hours.

Kilowatt hours  $\times$  rate = cost.

Probably it would be a good thing to know how to read the meter, which generally consists of four little dials which are read from right to left. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore if the hand in the left dial has passed 9, that would stand for 9000  
In 2nd dial nearest to 1 that would stand for 100  
In 3d dial nearest to 2, that would stand for 20  
In 4th dial nearest to 1, that would stand for 1

The total is 9121 kilowatt hours and this multiplied by the rate (say ten cents) as it is in some places, would mean that the bill for this consumption would be \$92.1. Now, knowing from your last month's bill that the reading of the meter then was 8200—by subtracting you find that the actual current consumed was 921 K. W. hours, which multiplied by rate (say 10 cents) gives you \$92.10 as your bill.

To quote from an article in this series on electric ranges will give you an idea as to how to buy in accordance with voltage and how the cost is reckoned in watts:

"It is necessary when ordering a range to give the voltage of your electricity supply. The stoves are usually prepared for 110-220, 110 volts with two wire service from the street or 110-220 volts with three wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove there is made an extra charge for voltage exceeding 220 or less than 110, because alterations have to be made.

According to the size of heating elements in the stove, etc., the wattage runs from 10,000 watts or 10 kilowatts, which is the same thing, to about 2500 watts, or  $2\frac{1}{2}$  kilowatts on a small three-heating-unit range. This gives its total capacity if everything goes at once. The number of watts used multiplied by our local rate, say four cents, gives the cost per kilowatt hour, which in this case would be 40 cents per hour.

Have you ever wondered how electricity changes from current to heat? Have you ever wondered how we can

cook, and iron and warm a room by it?

It is due to electricity's resistance, which is measured in ohms. It is the resistance which is turned into heat. The process of overcoming resistance results in throwing off heat. It is quite familiar.

Did you ever rub a piece of wood in the palm of your hand for a little while and feel the heat given off? We call it friction, but it is really the giving off of heat due to expenditure of mechanical energy.

The same thing happens with the electricity. This electricity which travels at the speed of 163,000 miles a second, when it comes into frictional relation with its conductor pushes aside the molecules of the metal, and here the mechanical energy is magically transformed into heat.

### Some Technical Terms

When we hear short-circuit mentioned, what does it mean to us? Well, it should mean that the path of the electricity (electric circuit) has been suddenly shortened, the electricity has escaped through the ground or over another conductor.

Insulation is the covering by which the escape of electricity through the wire is made impossible. Always see to it that the insulation is in perfect condition.

All wires must be insulated. In damp places rubber covered wire must be used.

Wires must always be protected with porcelain tubes passing through partition walls, girders, and where they pass over pipes, and other wires, etc.

Incandescent lights are merely globes with a vacuum in which a filament of tungsten or some other highly resistant material meets the electric current and glows through its very resistant power.

The switch is merely a device to open and close the path of electricity.

The socket is the termination of two wires from the generator or battery, into which the bulb of the light is put and other connections made.

You will notice two wires on every electric connection. This is to make a complete electric circuit (path) to and from the points where it is used.

The outlet is the opening where the socket can be placed. The more outlets you have in your home before building the better off you will be for ever and ever. A convenient outlet (sometimes called a baseboard or wall receptacle) is simply a place for conveniently connecting electric appliances to your electric current.

Fuses are things we hear much about. They are the stop-gaps really between danger and safety and though they make a splutter when they "blow out" it is right that they should. Briefly, the fuse is a bit of lead or other metal with a low melting point so placed that when the circuit gets overloaded for any reason the metal will melt and open the circuit, stopping the electricity and preventing danger.

When the fuse burns, we call that a blow-out, but this burning has saved us from dangerous currents.

Every house should be well supplied with fuses, and as soon as they are blown out, restored. Your superintendent or electrician will show you how to restore the oft blown-out fuse. So it is wise to keep a few new fuses in one's home.

The fuse will blow out sometimes if you allow a bit of metal from a lamp shade to cavort too intimately with the excitable parts of your incandescent bulb; then the wire gets overloaded and the tin or lead conductor on the fuse melts and prevents the greater current doing any damage. It's simple,

(Continued on page 68)





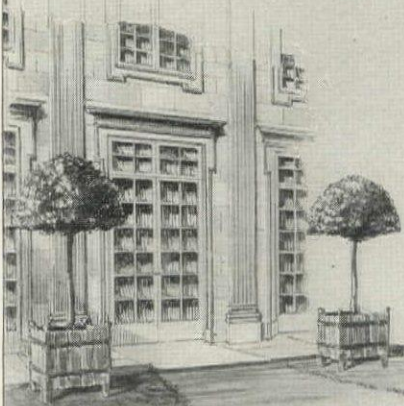
# Furniture

transcending the commonplace, well within moderate cost

THE successful room not only harmonizes with its architectural background but leaves the impression that it was created to be *lived in*.

Thus, the planning of any interior is a matter of discriminative selection rather than extravagant expenditure—which may account for even the simplest room remaining an unforgettable picture in one's memory.

Here may be acquired groups and single pieces of Furniture possessing that subtle suggestion of livableness which is inseparable from correct design, worthy quality and perfect artisanship.



De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

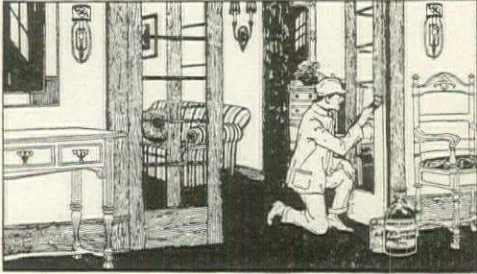
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Furniture : : Decorative Objects : : Reproductions



## JOHNSON'S WOOD DYE



### How to Finish Woodwork

The finishing of woodwork—old or new, is just a matter of using the proper materials. The Johnson Line of Artistic Wood Finishes is complete—it includes Johnson's Wood Dye, Perfectone Enamel and Undercoat, Varnishes, Prepared Wax, Paste Wood Filler, Crack Filler and everything necessary for woodwork, floors and furniture.

Johnson's Wood Dye is the proper material to use for staining wood—old or new—soft or hard. For the popular enamel finish on either new or hard work use Johnson's Perfectone Undercoat and Enamel. Made in White, Ivory and French Gray.

For refinishing old woodwork, floors and furniture in color where you do not care to go to the trouble or expense of removing the old finish, apply one coat of Johnson's Sani-Spar Varnish Stain. Made in four beautiful shades.

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## THIS BOOK ON HOME BEAUTIFYING

**T**HIS book contains practical suggestions on how to make your home artistic, cheery and inviting—explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

This book gives complete instructions for finishing all wood—hard or soft—old or new. Tells how inexpensive soft wood may be finished so it is as beautiful and artistic as hard wood.

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If so, you will find this book particularly interesting and useful. It will tell you how to do the work yourself and enable you to talk intelligently on this subject to your architect and contractor.

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My Address.....

City and State.....

## Things You Should Know About Electricity

(Continued from page 66)

isn't it? The little fuses come in convenient shape. Sometimes it is wise to use a rubber glove when putting them in. We have seen a sparking do a bit of burning.

Electricity is not dangerous when properly employed. It is dangerous when you use it wrongly. If you put your hand under a boiling hot stream of hot water you will get burnt. If you put your hand on a red hot stove you will get burnt; if you burn a fire in a wooden box you will have more fire than you bargained for; if you inhale gas you will die. Such is the case with electricity, which is a most controllable force if you are not ignorant as to how to use it. However, if you will put a hot curling iron on your table without turning off your current you will have a cozy little fire start up; so you would if you laid down a cigarette without putting it out. Most accidents occur simply because of such ridiculous carelessness. Mr. A. M. Grant of the Manhattan Electrical Supply Company said a wise thing in reference to this subject: "Before connecting any appliance to your lamp socket turn out the light in the bulb; then you know that your current is off. Never attach anything to anything electrical until the current is off and never go away and leave an appliance with the electricity turned on."

More specifically, in using any electric appliance non-continuously, shut off the current immediately upon stopping. Do not only pull out the plug but turn off the electricity.

In using the flat iron detach the plug at the iron as well as turn off the current from the socket.

Remove the iron from the goods and detach the plug when called away from the ironing board.

Never pull the plug out by the cord; always grip it at the spring.

Always replace at once frayed wires —as the ends often collide and make blow-outs.

Don't leave your electric curling iron on the table cloth and do something else about the room without first turning off the current—or you'll have a cute little fire.

Care must be taken in using too many cluster plugs, because the electric circuit (path) may be overloaded. That is, too much electricity drawn over the wire which is made for a certain load. Then your fuse will blow out. Extra appliances should be attached to different circuits. This a good electrician will regulate for you. Too much wattage (horsepower) over one circuit is like forcing any machinery to the breaking point. A percolator, toaster and a lamp are too heavy a load for the ordinary circuit. Connect at the same

place only those appliances that are low wattage.

Some firms have now made percolators and water heaters with fuse-nut or safety fuse devices which melt if overloaded or allowed to heat up without any liquid in them to be heated. You must not let a percolator "perc" without any water in it. People complain more about good percolators because their heating element burns out, either because they do this or because they have it connected up with too many other devices. Even if you do the right thing in these respects, don't forget to disconnect the electricity by pulling out the plug.

Don't get your electricity heating pavement. In fact, don't wet any electric appliance carelessly or you may have a short circuit.

Remember that electricity, magic as it is, can burn as well as any flame, so don't let your curtains blow against a red hot electric radiator and then blame it on the electricity which after all is your servant if you make it so by right treatment.

Always ask your salesman to what the device purchased should be attached. Some things are designed for the ordinary lamp socket, and others need different connections.

Many electric appliances have the pilot light to tell you whether your electric current is on or off. Yet it is wise to be your own pilot and remember what you are doing.

Wherever there is repetition in this section it has been perpetrated for unusual emphasis.

Do not leave your electrical installation entirely to your architect. Watch what is happening. Remember you need as many outlets as you possibly can afford; the more you have the better lighting you can have, the better electric comforts you can have. If you have few outlets you are very prone to overload your circuit, and in the future as more electric devices come into being you will have to pass them up. Outlets consume no electricity but are simply entrances where electricity can be located as soon as the appliance is connected up with it and turned on.

Above all, have your electric installation put in by the most responsible and experienced people you can get to do it.

When you buy appliances always ask what voltage they require and find out what your own voltage is before you buy; also find out whether you have D. C. or A. C., and if A. C. find out what phase and cycle. These things will save you time and money and free you from any apprehension of calamity from the use of electricity.

There is much left unsaid in this tale. It would take a book to say everything.

## Painted Tapestries

(Continued from page 34)

in paintings done after the manner of a tapestry? Instead of quaint portraits of dramatic days, Mr. Brinley decided to express his own generation in a modern medium, at a swift moving pace and the energy characteristic of this century. And so we find such a study as "The Picnic," a large panel done in the simplest fashion, of everyday folks, enjoying life out-of-doors, without noticeable drama in subject.

A second tapestry, "A Boatyard at Noank," is a little more reminiscent of the usual handling of an oil painting. There is a greater sense of life here, and the crowded canvas has definitely arresting spaces. Both pictures, however, convey a sense of monotony, from the repetition of people so alike

in type, gesture, clothes and size. It is an interesting experiment, and accepted as sheer decoration, it might easily be adjusted to certain spaces in a house needing just this delightful combination of colors, and not intriguing the eye sufficiently to carry confusion to the mind. Of course, the same exception could be taken to the massing of figures and incidents in old tapestries. But centuries, at least generations, have toned down these old embroideries until they take place on a wall, quietly and gracefully.

It is quite possible that in the space designed for them with other decorations appropriate and in harmony, these "painted tapestries" would lose entirely their initial bewilderment.





*Take a Kodak with you*

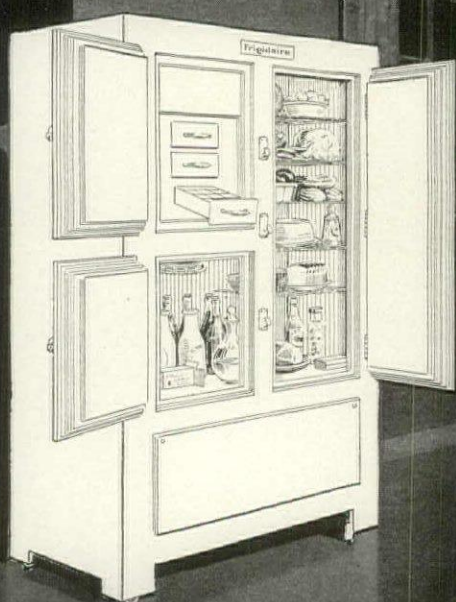
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## Frigidaire eliminates the Ice Man

Frigidaire, the electric refrigerator for modern homes, eliminates the iceman together with all the bother, uncertainty and muss of an outside ice supply.

With Frigidaire you don't need to think about an ice-card nor leave the kitchen door unlocked so the iceman can get in. You don't have dirty tracks on your clean floor nor a drip-pan to empty.

Frigidaire is self-contained and automatic. Its cold, dry air keeps food delightfully fresh and wholesome in a temperature at least ten degrees colder than is possible with ice.

Fruits or salads chilled in Frigidaire have that delicious freshness which you have been accustomed to associate with only the finest of hotel service.

A special compartment provides the means for freezing ices and desserts. Here also drinking water may be frozen into small cubes for table use.

Frigidaire is now being demonstrated in all principal cities by our branch offices and distributors.

Have them explain its unusual features, or write us for our illustrated booklet describing Frigidaire in detail.

DELCO-LIGHT COMPANY  
Dayton, Ohio

The price of Frigidaire has recently been  
reduced from \$775 to \$595 f. o. b. Dayton

# Frigidaire

CLEAN DRY ELECTRICAL REFRIGERATION



## AN EXHIBITION OF ARCHITECTURE

MOST arts are practiced equally for the artist and the public; you hear the singer in opera and concert, you see the painter's work in galleries and studios; but from time immemorial the architect has worked silently, creating and executing his designs either for his client alone or for his own pleasure. There has never been any real opportunity to keep in touch with the work of our architects; although architecture is perhaps the most fundamental of all arts, for some strange reason architectural exhibitions have not taken their place with painting, sculpture and the crafts. To an extent the Architectural League in New York City has overcome this prejudice, and all lovers of fine building, public and domestic, who really enjoy keeping track of the work of our extremely interesting and original designers of homes should be most grateful to this organization. It has always had a sound purpose in its exhibitions, and has brought together architects, mural decorators, craftsmen, manufacturers, giving them equal opportunity for presentation and the public some idea of the stupendous progress they are making.

And now at last we are having that most desired development to the League exhibition, an individual show of one firm of architects. For two weeks at the Wildenstein Galleries the rooms were given up to the work of those makers of sumptuously beautiful homes, Walker & Gillette. This exhibition was worth many visits, because not only were photographs of the various houses presented, but of gardens, which had been carefully and wisely designed in harmony with the houses, and beautifully fitted and furnished rooms of the house; all the work of this one firm of architects. Which makes us realize how significant it is that our architects should also be landscape gardeners and interior decorators.

Unless the people for whom beautiful homes are being designed have very definite ideas and ideals of houses and gardens, the entire work of developing estates should be given into the hands of the architectural firm. It is no easy matter for a landscape gardener to develop an appropriate setting for a house

that he has not planned, to make it sympathy with the architect's ideal. And who could so wisely finish, fit and furnish a house as the man who designed and executed it? Of course none of these ideas holds in the small house or where men and women have a definite ideal of homemaking based upon real understanding.

It is a curious fact that in this country we have a much greater appreciation of fine architecture than of decoration and furniture. Whether it is because our architects are allowed more leeway in planning houses, than our decorators have in fitting them, whether it is an art that has made more greater strides than has interior decoration, one is not prepared to say. In any case, both in the East and in the West, it is possible to find really significant, appropriate architecture with a room in the house interestingly fitted up or beautifully furnished.

And so this exhibition of Walker & Gillette's was a lesson to every person interested in home-making, apart from being a very great pleasure esthetically because with its sumptuous beauty there was mingled a practical idea of comfort and utility in every detail of the planning of these homes. There was not space here to go into detail about the different houses, or the gardens in which the home spirit overflowed so beautifully. One can only hope that this is the forerunner of many exhibitions by architects of note, which will be welcomed not only by artists and students, but by the lovers of homes who really believe there is such a thing as an ideal American domestic architecture.

We learn with great interest that the Architectural League, which will hold its exhibition this year at the League's quarters, 215 W. 57th Street, New York, this season seeks to bring in direct communication not only the architects and the decorators but all those people who work with architects and decorators make successful buildings and gardens. With the increased desire for homes that is spreading over this country, the League should be one of the most interesting spots in New York, from February 5th to March 4th.

## YOUR DOG AND YOU

IT goes without saying—or it should go—that if your dog is worth owning at all he is worth enough proper training to fit him for his station in life. There would be no particular point in trying to teach an anaemic Chihuahua to kill woodchucks, or a forty-pound Airedale to sleep shiveringly on a silken oriental pillow; but both of them should learn to come instantly when summoned, to lie down or otherwise "stay put" when ordered to do so, and to keep civil tongues quietly in their heads on the many occasions when noisy ones would be undesirable. These things are merely common-sense—perhaps that is the reason one so seldom sees evidences of their having been taught, as one goes about among average dog-owning people.

The foundation of good manners in a dog is most easily laid in the early stages of your association with him—or rather, of your training of him. Whether he be a pup or a grown-up, a thorough comprehension by him of your authority should underlie everything he does, for his own benefit as well as yours. Unless this realization is fully effected there will always exist a troublesome difference of opinion as to whose will shall prevail. Once it is acquired, however, each subsequent step in the dog's education will be more easily and quickly taken.

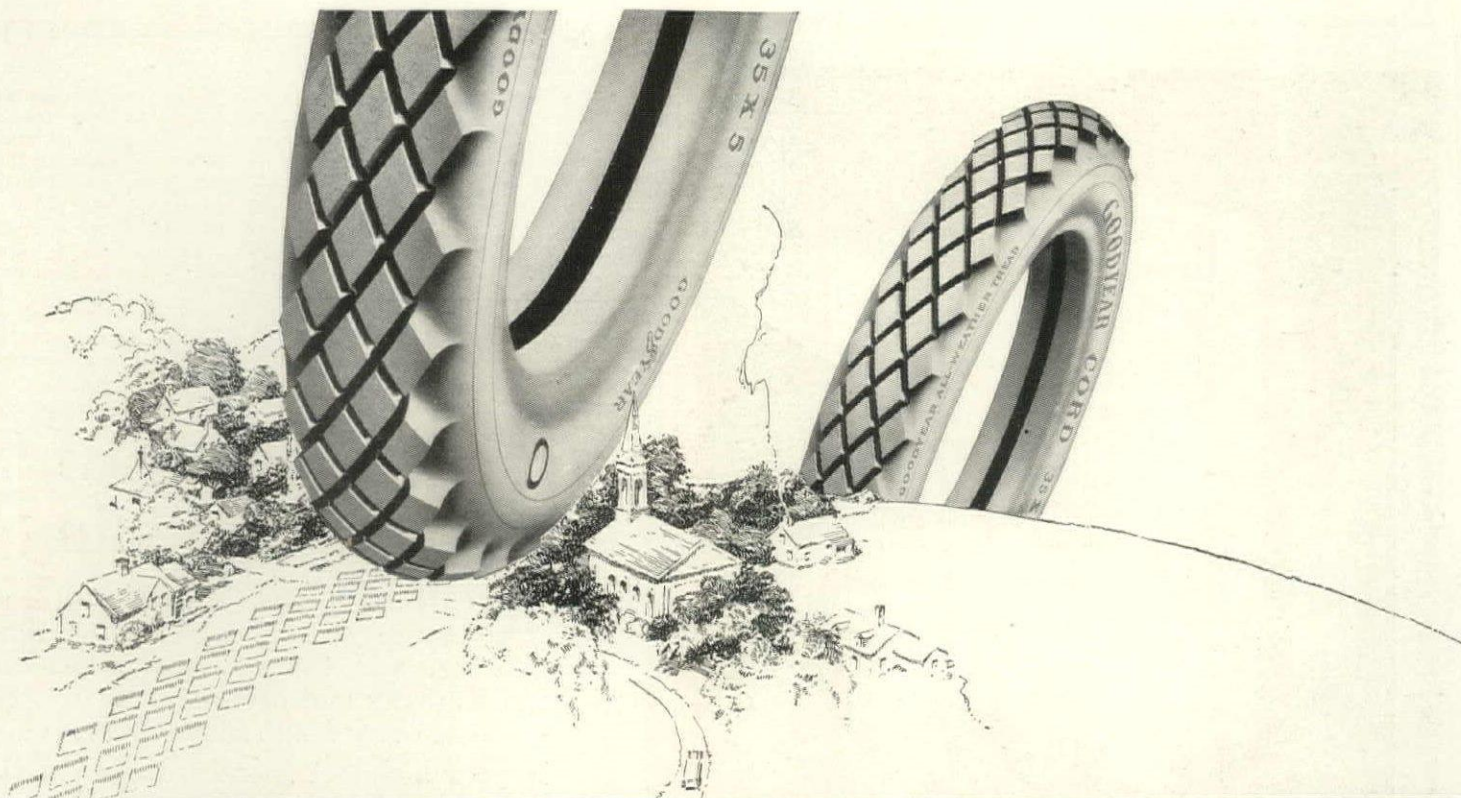
Looking back upon a good many years of experience with dogs of many different breeds, I might summarize the basic secrets of successful training in three words: patience, firmness and justice—in the order of their setting down. Suppose we consider these somewhat in detail.

In dealing with a dog, particularly an untrained one, you are dealing with an animal of relatively limited intelligence. Whereas the most unlettered child would doubtless understand instructions to stand up straight or stop scuffling his feet, for example, such an order would convey no meaning to even the brightest of dogs until he had learned its significance through constant repetition. His brain is not so constituted as to respond in the beginning to a teacher's methods of thinking. The power of reasoning, except as it affects the acts which he conceives himself markedly undeveloped.

It follows, therefore, that you must give him ample time to absorb significance of even the simplest order and make the process as uncomplicated as may be. His mind works slowly in grasping new ideas, groping in the dark and the first glimmer of understanding is easily banished by slight distraction. Avoid confusion at any cost—confusion from outside noises, from people p

(Continued on page 74)





## INSTEAD, WE HAVE PUT EXTRA VALUE IN

Wherever you are,  
on highway or boulevard,  
look for this  
signature of the  
All-Weather Tread

Sometimes a dealer will seek to tempt a man away from the tire of his choice by an offer of a "special discount" on another make.

It sounds attractive.

It seems like a chance to get something for nothing.

As a matter of fact, it is too good to be true.

If a tire dealer makes you such a proposition, ask yourself who pays for this "discount."

Does it come out of the dealer's profit—or the manufacturer's?

If it does, how can they stay in business?

Or does it come out of the tire?

The present unrivaled popularity of Goodyear Tires has been built up without the aid of "special

discounts" or like fictitious sales inducements of any kind.

Instead of taking the cost of such inducements out of the tire, we have put extra value in.

Because of this extra value in Goodyear Tires, their cost per mile is everywhere remarkably low.

Wouldn't you rather buy low-cost mileage, than merely low-priced tires?

Today, Goodyear Tires are better than ever before.

We are building them larger, stronger, heavier, more durable.

Despite this, their prices are the lowest they have ever been—far lower, even, than before the war.

More people ride on Goodyear Tires than on any other kind.

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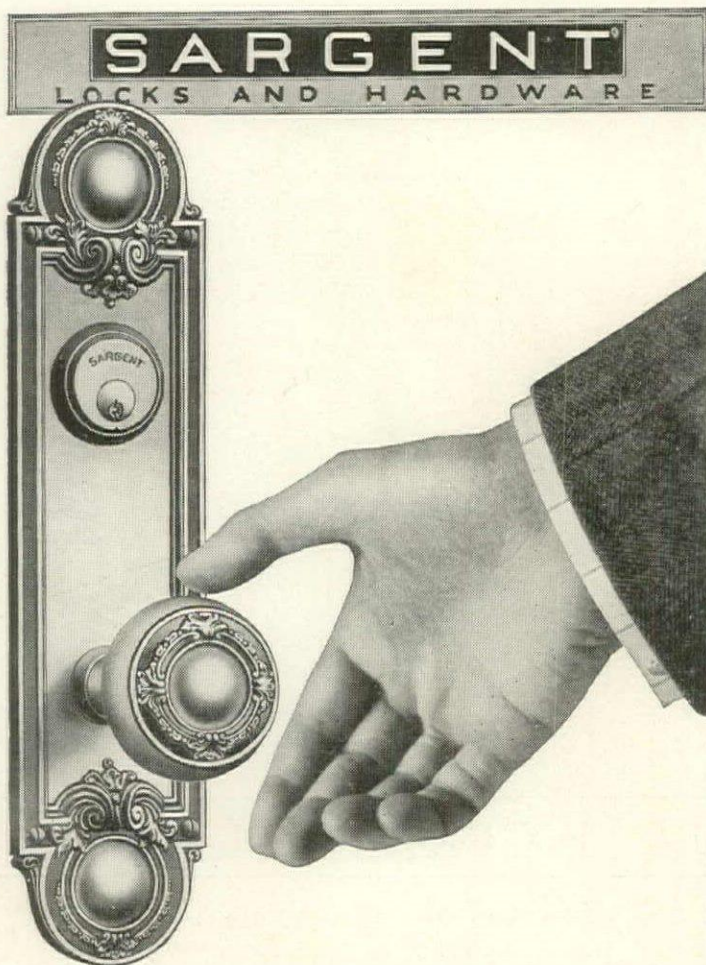


Goodyear Heavy Tourist Tubes are especially thick, sturdy and long-lived. They come packed in a heavy, waterproof bag. Their new prices are also remarkably low.

# GOODYEAR

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## Add Distinction to Your New Home

**S**ARGENT HARDWARE is much more than a necessary detail of building. It is a finishing touch of beauty, an important element of the architectural or decorative scheme.

Your appreciation of Sargent Hardware will increase as the years come and go. Hardware is always in view and in intimate daily use. You will not be permanently satisfied with any hardware less gracefully proportioned or less perfect in operation than Sargent.

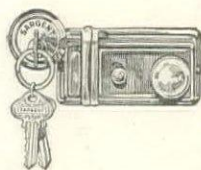
Give the selection of hardware your earnest consideration. Discuss it with your architect. Progressive hardware dealers will be glad to show you beautiful Sargent patterns to harmonize with any architectural or decorative effect.

The Sargent Book of Designs is a book of Hardware ideas for home builders. If you are building or contemplate building in the future, you may have a copy without charge. Write for it today.

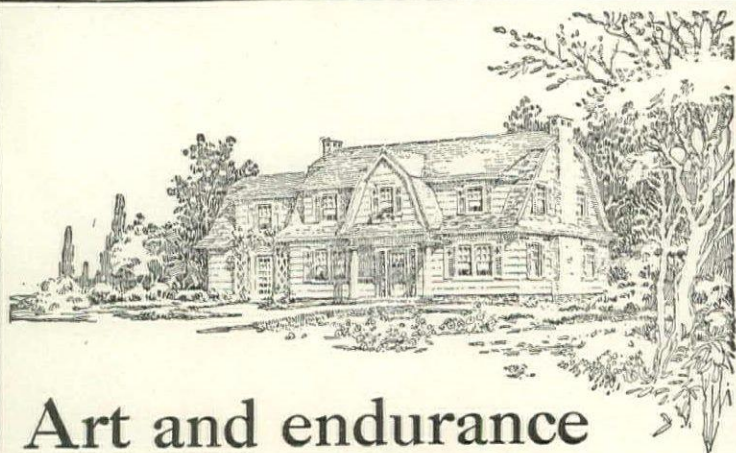
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Insecure locks on your present home should be replaced by Sargent Cylinder Day and Night Latches. They should be on front and back doors and on basement, attic, linen closet and other important inside doors.



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If your architect specifies Redwood siding, shingles, porch columns and trim, you can be sure that the wood-destroying agencies which quickly mar the beauty of many an architectural masterpiece will not cause you distress and expense.

Freedom from knots and immunity to swelling, shrinking and warping are fast winning eastern architects to a preference for Redwood siding.

A natural preservative protects Redwood. Many a Redwood shingled roof has lasted in good condition upwards of 40 years. Our Redwood shingles are all-heart wood without a single knot. They come in all styles to suit every architectural requirement. For your protection we put our trademark on every bundle of our genuine California Redwood shingles and siding.

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Redwood should be specified for

**Exterior Construction**  
including—Colonial siding, clapboards, shingles, door and window frames—gutters, eaves, water tables and mudsills—porch rail, balusters and columns—mouldings and lattice—pickets and fencing—pergolas and green-houses.

**Interior Finish**  
Natural, stained or painted.

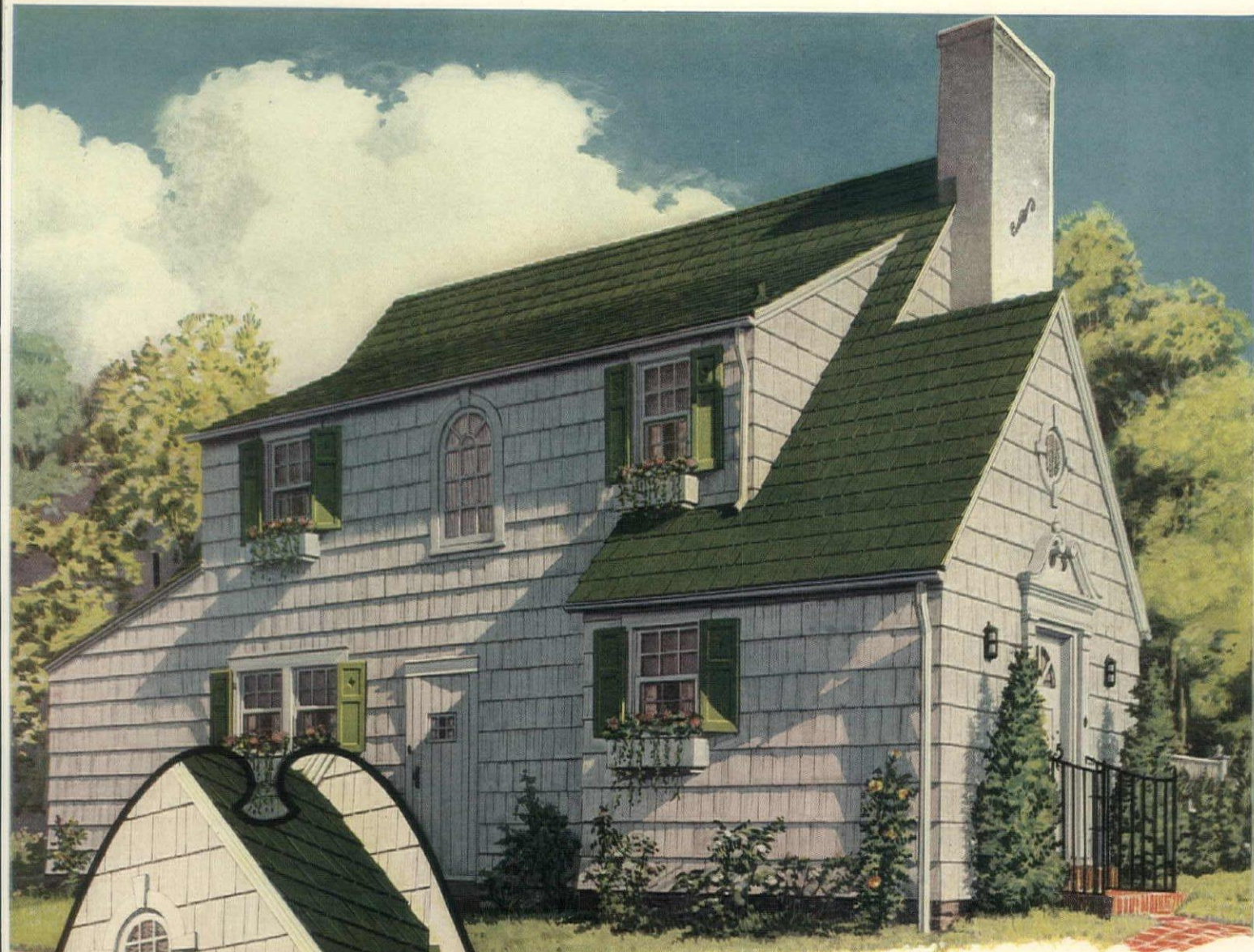
**Farm and Dairy Uses**  
Such as—Silos, tanks and troughs—hog feeders and implement sheds—wood block floors, etc.

"The Western wood for Eastern homes"

**The Pacific Lumber Co.**  
**Redwood**

The Largest Manufacturers and Distributors of California Redwood





Arch't. Chester A. Patterson, New York, secures charming results as well as decided building material economy with 24-inch "CREO-DIPT" Stained Shingles (wide exposure), Dixie White side walls and 18-inch Moss Green roof.

**T**HE present-day tendency for individuality in home building is best expressed with "CREO-DIPT" Stained Shingles. With thirty shades of brown, green, red or gray and such special treatments as Dixie White side walls of 24-inch shingles with wide exposures, the home builder has a wide range of material for side walls as well as roofs.

Time and labor is saved in building. There is no muss or loss of staining on the job. Soft colors are part of the material.

"CREO-DIPT" Stained Shingles are of selected cedar, preserved and stained by a process of using earth pigments and pure linseed oil carried into the fibre of the wood with creosote. The open market does not afford such quality in either shingles or stain.

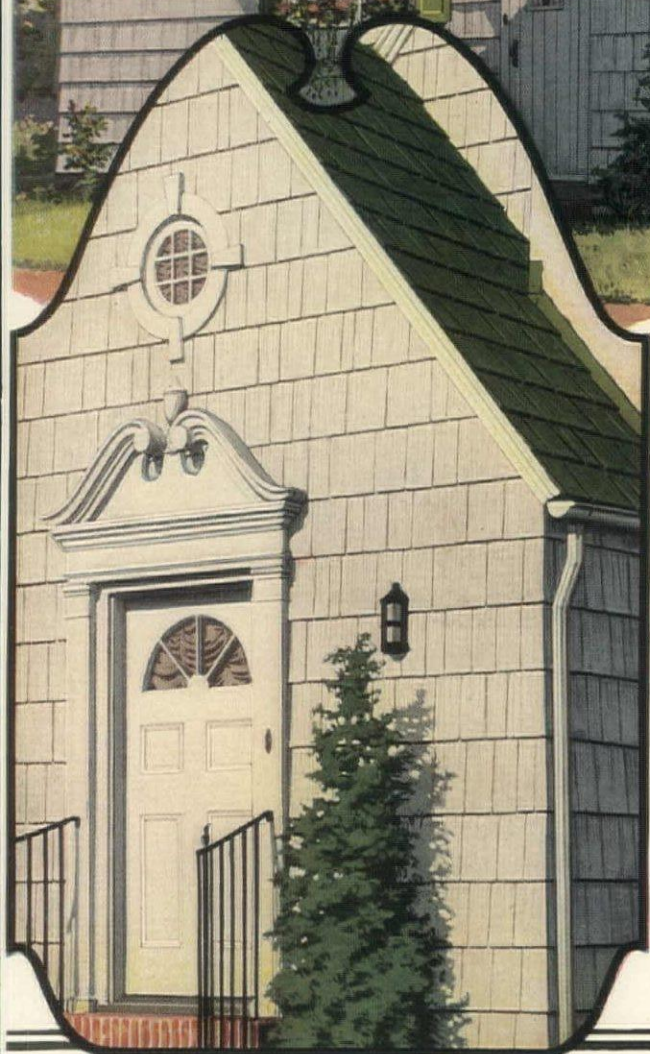
Write today for Portfolio of Fifty Large Photographs of Homes by Leading Architects. Ask for Color Samples; special book and folders on Dixie White side walls for true Colonial effect; also "CREO-DIPT" Thatch Roofs.

**CREO-DIPT COMPANY, Inc.**

1012 Oliver Street

North Tonawanda, N. Y.

Sales Offices in Principal Cities. Many Lumber Dealers Carry Standard Colors in Stock.

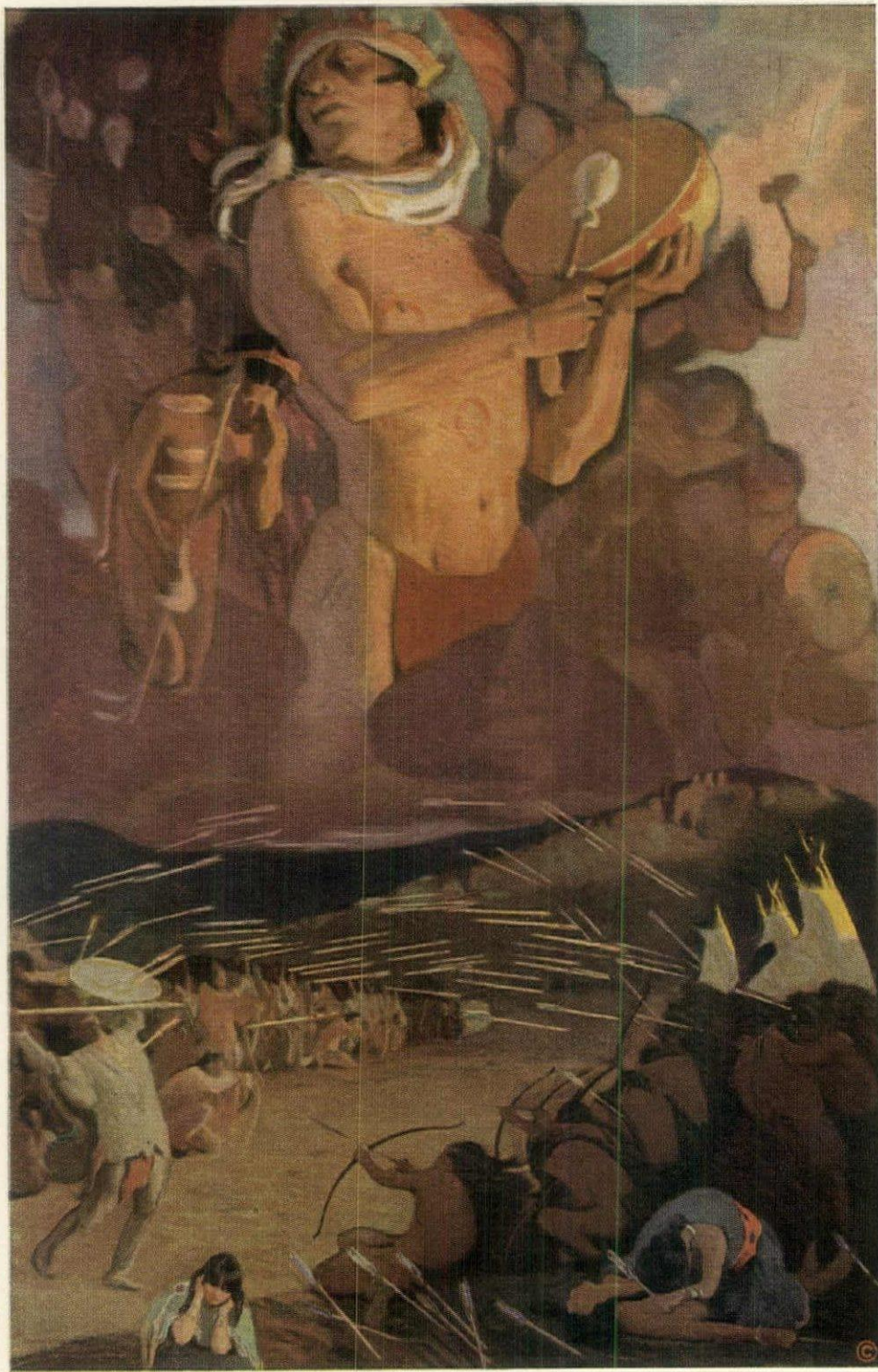


**"CREO-DIPT"**  
*Stained Shingles*

Portfolio  
of Homes







*An Interpretation of*  
**MACDOWELL'S**  
*Indian Suite*

*Printed for the*  
**Steinway**  
*Collection*

*by Ernest Blumenschein*



# STEINWAY

*THE INSTRUMENT OF THE IMMORTALS*

IT IS the way with art that once we know and love the best we cannot be satisfied with any other than the best. You who find your deepest satisfaction in the music of the immortals—men such as Wagner, Liszt and our own MacDowell—surely when you buy a piano, you can be satisfied only with the instrument which these men used themselves, the Instrument of the Immortals. For when you buy a piano you do not buy a thing of wood and metal—it is music that you buy—the greatest of the arts. Once your fingers touch the keyboard of the Steinway—once you know the eloquence of

its response—once you drink the beauty of its tone, for you there can be no other piano. You would be just as unwilling to own another instrument as Paderewski would be, or Rachmaninoff, or Hofmann. Each time you hear the Steinway its voice means more to you. With each new year it grows into your life. Its voice, as a great critic exclaimed, is a benediction to the soul, its presence a privilege to the eye. Is it any wonder the Steinway is the piano chosen by the greatest composers, pianists and teachers? Is it any wonder so many people say: "It is the dream of my life to own a Steinway"?

*Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.*

*Prices: \$875 and up, plus freight at points distant from New York.*

**STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York**



# From Floor to Ceiling

DECORATED walls form the background which mirrors the good taste and charm of your home. LIQUID VELVET accomplishes this through its beautiful tints of sixteen color tones. It is a perfect flat wall enamel that is durable and rich, expressing warmth and cheer.

LIQUID VELVET never fades—neither does it crack or peel. As a finish for interior walls it is unsurpassed, for LIQUID VELVET retains its original beauty—can be washed repeatedly and provides a permanent enamel surface that is lasting.

*If you have any decorative problems to solve our Service Department will gladly help. Send for our free booklets on Interior Decoration.*

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*Varnish and Paint Makers for Half a Century*

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### Liquid Velvet

THE SPECIFIED BRAND

*Walls of Lasting Beauty  
Ceilings That Endure*





Pitcairn  
**BANZAI ENAMEL**  
*Flaw-Proof*



*Good Cheer Is Here*

THE kitchen, too, may have the light and good cheer of enamel decoration.

Genuinely good enamel is as durable, and cleanable in the workshop of the home as it is distinguished in the drawing room, and exquisite in the boudoir.

White, or delicately tinted, what equals the elegance of its flawless, mirror-smooth sanitary finish?

How easy to keep dustless!

Washes as readily as fine china!

But it must be good enamel—Pitcairn Banzai—to be certain of a flaw-proof finish, with an elasticity and toughness so great that even a hammer blow may dent the wood without fracturing the enamel.

Sold by quality dealers, and used by exacting decorators, and painters everywhere.

Write for "Proof" booklet

PITTSBURGH PLATE GLASS CO.

Patton Pitcairn Division  
 MILWAUKEE, WISCONSIN  
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Save the surface and  
 you save all—Paint & Varnish



**Proof PRODUCTS**

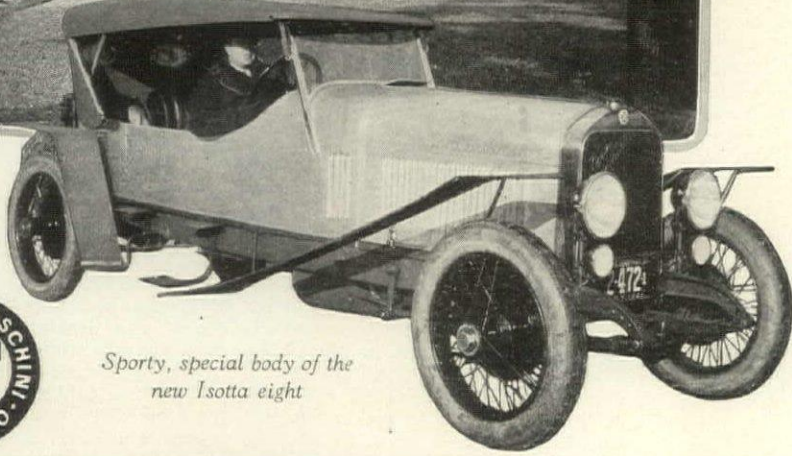
INTER-INDUSTRIES OF THE



**PITTSBURGH PLATE GLASS CO.**

PLATE AND WINDOW GLASS • MIRRORS • PAINTS • VARNISHES • BRUSHES • INSECTICIDES





*Sporty, special body of the new Isotta eight*

# THE ISOTTA

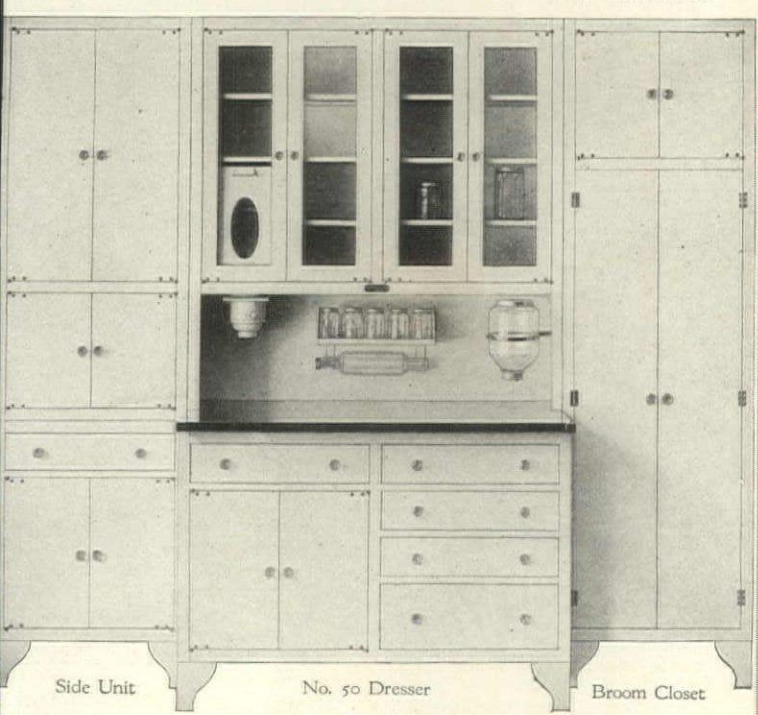
THE INSPIRATION OF A GENERATION OF MOTOR BUILDERS—FAMED FOR QUALITY THOUGH LIMITED OUTPUT—HAS PRODUCED A NEW, EIGHT CYLINDER, STRAIGHT-LINE MOTOR, SMOOTH AND POWERFUL; EQUIPPED WITH FOUR WHEEL BRAKES FOR SAFETY AND COMFORT.

SPECIAL BODIES TO CONFORM TO YOUR WHIMS—BUILT WITH CAREFUL INSPECTION.

DISTRIBUTORS FOR  
ITALA TOWN CARS  
WITH THE LUXURIOUS FEELING  
OF FOREIGN COACH WORK

**ISOTTA MOTORS, Inc.**  
19 WEST 44TH STREET,  
NEW YORK CITY

## The "WHITE HOUSE" Line—STEEL DRESSERS WHITE ENAMELED



Side Unit      No. 50 Dresser      Broom Closet

This combination occupies a space of 8 ft. 6½ in.

Make the working center in your kitchen Sanitary, Attractive and Durable

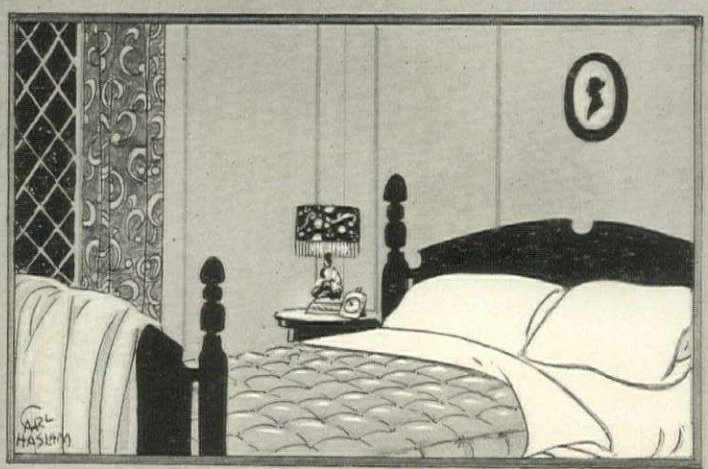
Install *Steel Dressers* in place of built-in wooden cupboards

Manufactured in a Unit System  
Catalogue on request

**JANES & KIRTLAND**

133 West 44th Street

New York



## Tired?

A good night's rest is certainly worthwhile. The pleasantness of switching on darkness,—slipping between the clean linen and sinking luxuriously onto a mattress which is not too soft—but so comfortable.

Your sheets and quilts are constantly washed. But, it's impossible to wash a mattress. The Excelsior Protectors will keep that mattress fresh and clean. They are made in any size and are quilted so that they remain soft and light and fluffy in spite of washing and continuous use.

This quilting was originated by us—back in 1891. Ever since, we have been developing our product to the quality we are maintaining.



See that the EXCELSIOR trademark is sewed to the corner of every Protector you purchase from your dealer; or write to us.

**The EXCELSIOR**  
15 LAIGHT STREET

**QUILTING Co.**  
NEW YORK CITY



The imprint of Rorimer-Brooks artistry on a room or home is both a guaranty of lasting artistic worth and an assurance of essential liveableness. These are the sole reasons why Rorimer-Brooks service has outgrown local limitations to become national in its scope.

Mail inquiries seeking any decorative assistance, are given the personal attention of the executive staff.

## The Rorimer-Brooks Studios

INTERIOR  
DECORATORS  
AND  
CRAFTSMEN

FURNITURE  
FABRICS, RUGS  
AND  
OBJETS D'ART

1232 Euclid Avenue  
CLEVELAND, OHIO

## Your Dog and You

(Continued from page 70)

ing to and fro in the room where the lesson is being taught, and above all, from any excitement or loss of temper on your part. You must practice unshaken self-control yourself before you can expect to teach it to your dog.

Whatever may be the lesson you are teaching, reduce your order to the smallest possible number of words—to one word, if you can—and repeat it clearly, quietly and endlessly. Under no circumstances is it permissible for you to lose patience; you would only fluster the dog and cause him to waver in his belief that you are an infinitely superior being. Throughout your experience with him, as well when he is fully trained as when the first simple lesson begins, remember that his obedience must be founded and maintained upon unqualified and unshaken confidence and respect. A dog is almost uncannily quick to sense any delinquency of yours in this respect, and once he does so, the foundation of your control over him is gone.

The second essential qualification on the trainer's part, firmness, is perhaps more obvious. Once an order is issued and understood, it must be obeyed to the letter. Never allow any comprehended command to be overlooked, no matter though you regret it as soon as the words are out of your mouth. Not all the king's horses or all the king's men may be an excuse for non-compliance. Let the dog realize from the first that when he is told to do a thing he must do it instantly and infallibly. Therein will lie a certainty of control over him at all times which will guarantee the height of mutual satisfaction and pleasure.

Thirdly, there is the factor of justice. Think before you order or act. Do not ask your dog to do the impossible, and do not mete out unmerited punishment. Be fair and square and above-board with him, always. If he performs well, show him sensibly, by word or pat, that you are pleased; if he does ill, give evidence of your displeasure in fair proportion to the degree of his fault.

A few words now about two other important matters: reward for good behavior, and punishment for bad.

An excellent principle to establish early in the dog's education is that the greatest reward he can win is your expressed approbation. This will make it unnecessary for you to go about loaded with chunks of meat or chocolate bon-

bons wherewith to compensate his good acts. Too many people seem to believe that the only way to reward a dog is to fill his stomach with tid-bits, thereby in the end unintentionally leading him to obey merely because of his appetite. Such a method invariably results in erratic obedience, for if the dog is not hungry, or suspects that no tempting morsel will be forthcoming, his interest in performance will suffer a decided jolt. Obedience from a sense of duty will be cheerfully given if your methods are right.

An unspoiled dog asks little in the way of reward—his is proverbially nature that gives to mankind and hopes for but a tithe in return. When he does well, then, cheerfully tell him that he is a "good boy", or something like that, and give him a cordial pat or ear scratching—he will appreciate these as gifts of great price from his own great deity.

Conversely, a sharp reprimand for disobedience or other wrong-doing is the properly brought-up dog a punishment dire beyond anything the uninitiated would suspect. That he has displeased the great god is for him degradation and shame. He suffers keenly from the knowledge of such displeasure, and in this lies ample punishment for the great majority of situations.

Occasionally in the life of almost every dog, and more frequently in the case of those stubborn, hard-headed individuals with which one sometimes has to deal, punishment through the sense of pain has to be resorted to. True, there are some especially gifted dogs, people who never need to apply any physical chastisement, but most of us are not so constituted. A wise touch of the rod in our hands helps to keep from spoiling the canine child. But be cautious you most earnestly never to use the switch in anger or excess or as a frequent remedy. A stinging touch or two at usually rare intervals will serve the purpose with ninety-nine dogs out of any hundred.

And finally, never under any circumstances punish a dog who does not deserve it, and knows that he deserves it. No matter how much his act may have exasperated you, it is sheer cruelty to chastise him unless he fully realizes that he has done wrong and knows what the punishment is for.

ROBERT S. LEMMON

## The Romance of Scents

(Continued from page 28)

filing is drawn swiftly to the magnet.

The following evening, just before the time for unloosing the waves of perfume, if we gently dislodge the root fingers of this same plant, and carry it beyond the zone of influence of its fellows' perfume, we can detect no odour from it, either before or after dusk. Chary of every particle of cellular energy which might be conserved for the swift growth and ripening of coming seeds, the flower has shut down its tiny still, and turned nectar-malt into other tissues.

The moth accomplished its work last

evening, the wonderful reciprocity between plant and insect is a thing of the past. The price paid by means of a vertisement of far-flung odour, was draught of home-brewed honey; an inestimable value received was transferring of a few minute grains of pollen from one blossom to another marriage by proxy which achieves actual continuation of the race of mangrove orchids.

Strengthened by its quaff of nectar the moth flew away in search of mate, and the romance of odour was complete.

The Italian Room in The  
Rorimer-Brooks Studios







Willow furniture conveys that air of correctness to this cheerful porch.

## FOR THE SUN PORCH

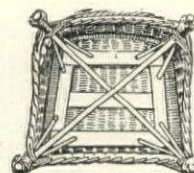
Here-and-there about the house,—charming pieces of Willow furniture will brighten the effect with its delicate tints and brilliant cretonnes.

Everlast Willow Furniture is not only attractive in design but delightfully comfortable and "lasts a lifetime"—

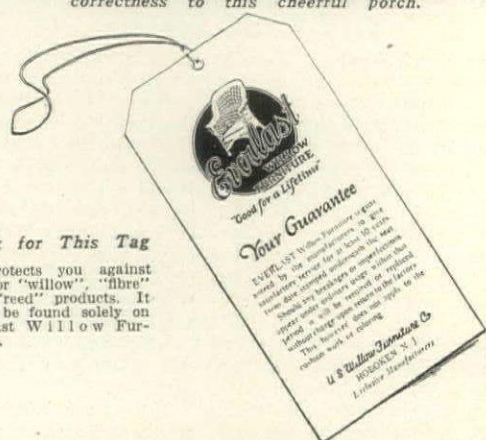
Everlast Furniture is so durable—because it is expertly designed and scientifically constructed. An example of this is shown here.

### Note This Scientific Construction

It re-inforces the seat, the legs and the sides. It gives the furniture durability far exceeding requirements. It is so unique that patents have been applied for to protect it. It is to be found solely in Everlast Willow Furniture.



Ask to see Everlast Willow Furniture. It is on sale at the better Furniture and Department Stores. You can tell it by the Red and White Guarantee Tag.



### Look for This Tag

It protects you against inferior "willow", "fibre" and "reed" products. It is to be found solely on Everlast Willow Furniture.

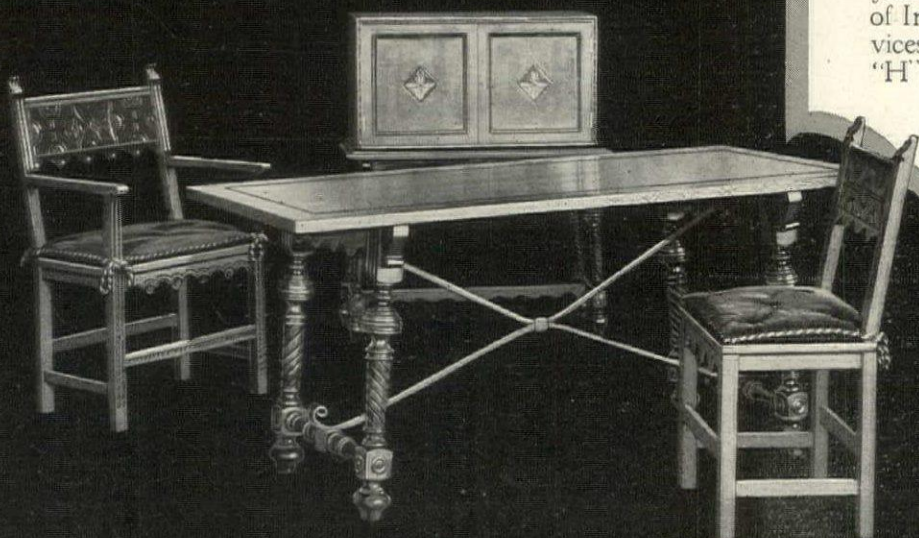
### Exclusive Manufacturers

## UNITED STATES WILLOW FURNITURE CO.

HOBOKEN

NEW JERSEY

# Individualism ~ in Good Furniture



### Home Lovers

Beauty in design and finish, durability of construction and authenticity of style have earned for Elgin A. Simonds Furniture a place in the most tastefully furnished homes,

Whenever you wish help in arranging your home furnishings our Department of Interior Design gladly offers its services. Write for our illustrated Booklet "H" on furnishing your home.



The  
**Elgin A. Simonds**  
Company  
Manufacturers of Furniture  
SYRACUSE, N. Y.  
NEW YORK BOSTON CHICAGO



# If Beethoven

could be heard by us today playing his sonatas, what would we not give to know the master's own interpretations? Today, the works of composers are preserved exactly as played by them; also the works of the classicists as interpreted by living masters. For science has perfected absolute pianistic reproduction in the Apollo Reproducing Piano.



## The APOLLO Reproducing PIANO

Without personal manipulation, the Apollo reproduces the exact interpretation of the artist in every detail of tone, phrasing, accent and pedaling.

### Catalogs on Request

Catalogs illustrating the various Apollo pianos, together with the name of nearest dealer where you may hear the Apollo, will be sent you on request, without obligation.

## THE APOLLO PIANO COMPANY DE KALB, ILL.

New York Branch, 120 W. 42nd St., New York, N. Y.

Pacific Coast Branch, 985 Market St., San Francisco, Cal.



The Apollo Piano Company, De Kalb, Illinois (1423)  
Without obligation, send me your Apollo catalogs as checked below:

- ☐ Grand Reproducing Piano
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- ☐ Full size Grand Piano without Reproducing Mechanism
- ☐ Baby Grand Piano without Reproducing Mechanism
- ☐ Upright Piano without Reproducing Mechanism

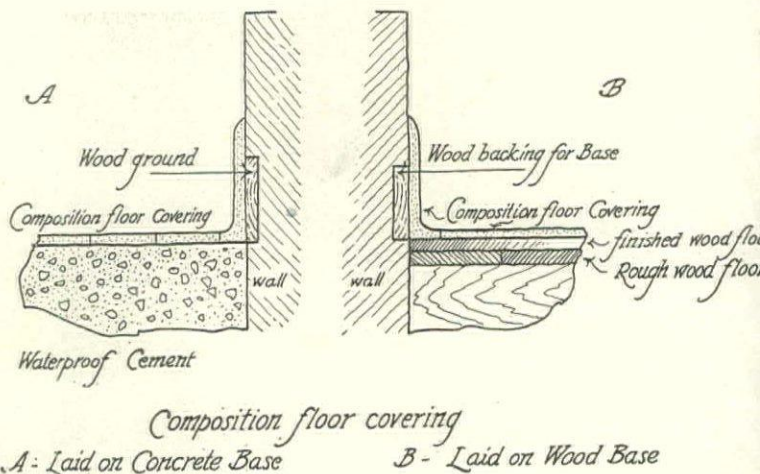
Name.....

Address.....

My musical instrument dealer's name.....

## If You Are Going to Build

(Continued from page 42)



mind your rugs and furniture. For the greatest number of small and medium houses in this country, wood floors are most suitable. Our American homes are apt to be luxurious even when quite small, and through the centuries wood has proved to be convenient, economical, yet capable of quiet elegance; also, a wood floor furnishes a rare opportunity, if well selected, of displaying rugs to good advantage, another reason why you must regard your floor surface as a background.

It is, under some circumstances, an economy to have woodwork, trim and floors all of one kind of wood, or at least to have the first story done this way, but if you are using very expensive wood for your doors and windows such as Circassian walnut, East Indian ebony, Cuban mahogany, teak or rosewood, you will not use the same for your floors, or if you are employing the softer woods for windows and doors such as cedar, cypress, poplar, redwood, spruce, hemlock, larch, again you would want your floors, in fact you would have to have them, of a more enduring wood.

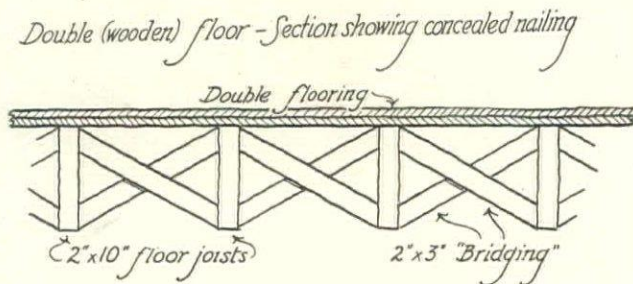
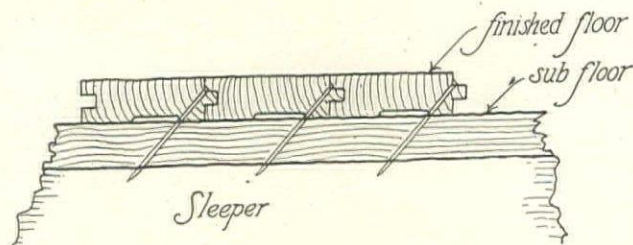
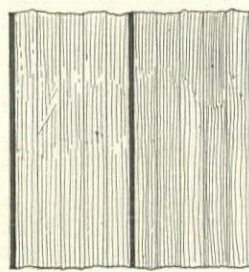
There are a great variety of the hardwoods, interesting in texture with a capacity for delightful colour as for instance, ash, cherry, elm, hickory, butternut, locust, but when it comes to floor-making, we usually settle down to oak, maple, beech or

birch, with certain kinds of pine, well selected, dried and laid.

The study of woods, hard and soft, the immense variety here in our own country, their endless texture and color would make a book in itself. Of course if you can get wood grown in your own locality, properly seasoned, that is the economical thing to do, but not always easy. The chances are that when you start to build, you will order your woodwork and floors from a manufacturer who is prepared to fill your order exactly, and to do this of course you will study your shelf of catalogs very carefully.

If you are interested in woods, and you will be when you build, you will enjoy a few important facts about them by John H. Kirby, President, The National Lumber Manufacturers' Association.

"Wood is very strong for its weight compared with other structural materials. The average weight of the wood ordinarily used is some thirty pounds per cubic foot; that of iron and steel is four or fifteen times as much. This is a great advantage in handling. A bar of hickory greatly surpasses in tensile strength a bar of steel of the same weight and length. Similarly, a block of hickory or long leaf pine will sustain a much greater weight in compression than a block of wrought iron." (Continued on page 7)

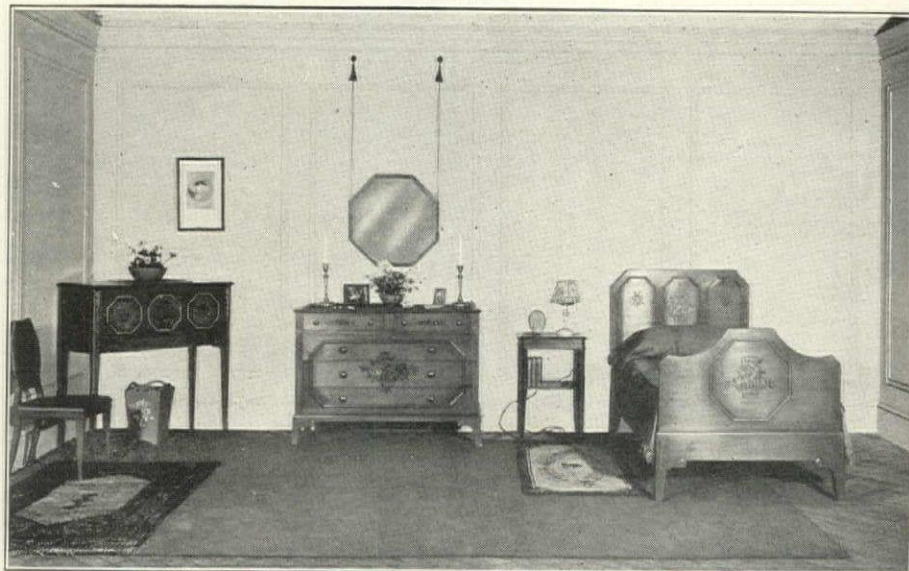


Cross-Section showing method of bridging between floor joists to prevent them from twisting and buckling sidewise



## DANERSK FURNITURE

*The perfect medium  
for achieving  
individuality at a  
modest cost*



REMEMBER that in Danersk Furniture you may choose not only the pieces that appeal to you for a certain room, but you may also have them finished in special color scheme without added charge. Through the effective use of color in furniture complete individuality can be achieved at modest cost.

For example, the Holbrook Group illustrated above! Body color, soft French grey! Mouldings of rich cream color with narrow lines of mauve on either side! A charming decorative theme in self tones of grey and ivory handled with the technique of sculptured modelling and shadows verging on the

mauve! An appropriate block printed fabric for the windows, and your color scheme is complete.

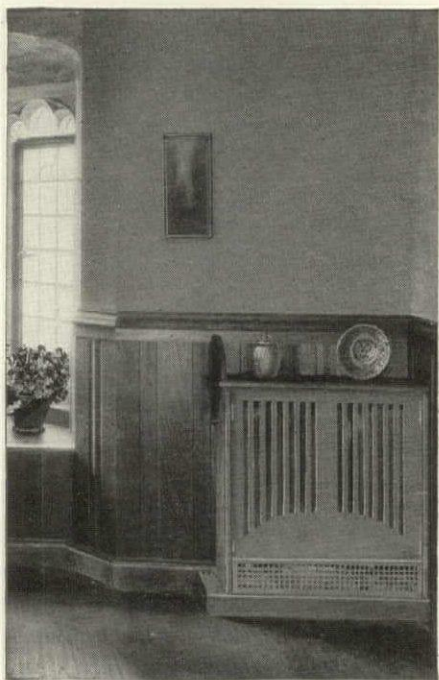
Whether your needs are for a choice dining room group of mahogany and satinwood; an informal breakfast room, gayly decorated to go with your fabrics; or a selection of rare Early American pieces for bedroom, living room or dining room, done in the mellow amber tones of old wood—our plan enables you with the least cost and effort to select the individual pieces that appeal to you most and assemble them in the spirit of a collector.

### ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York

315 North Michigan Ave., Chicago

*Send for Early American Brochure C-3.*



*We also have a large number  
of stock grilles in Decorative  
Metal. Or will gladly make  
them from special designs.*

## Turning a Shelf Into a Radiator Enclosure

IN an old English Tudor house, a shelf was put over the top of a radiator, in an attempt to somewhat reduce its objectionable obtrusiveness.

An architect friend subsequently seeing it, suggested an enclosure of wood, combined with one of our Decorative Metal grilles, gaining a rather unique result in direct harmony with the balance of the room.

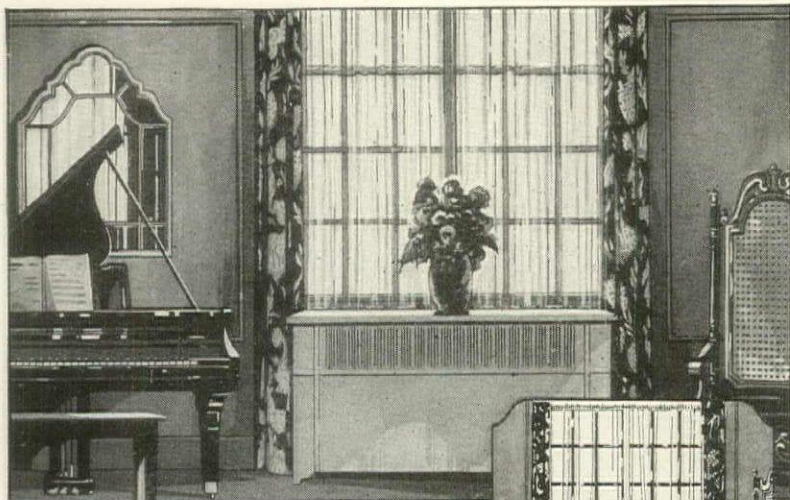
The effect was so satisfactory that the same treatment was carried throughout all the rooms in the house. Anticipating your question—no, the use of grilles as we recommend them, does not reduce the heating efficiency.

We have a very readable little booklet which goes into these matters thoroughly.

Will gladly send you a copy.

**TUTTLE & BAILEY MFG CO.**  
2 West 45th St. New York





## The Ja-Nar

### A beautiful, practical cover for your radiators

UNSIGHTLY RADIATORS need no longer be the discordant note in otherwise beautiful homes. They can be covered in a manner that will convert them into attractive articles of furniture.

The *Ja-Nar* is an exquisitely finished, scientifically designed radiator cabinet that performs these three important functions:

- It beautifies the radiators
- It protects wall coverings and draperies
- It gives greater heating comfort

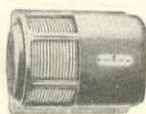
You know how quickly the walls, hangings and even the ceilings over exposed radiators become soiled. This cannot happen with the *Ja-Nar*, as all the heat is thrown forward into the room instead of upward. The air is warmed more uniformly than with exposed radiators.

Each *Ja-Nar* is built of pressed steel, finished to match your woodwork and lined with heat insulating material. The top may be used for flower bowls or other objects and furniture may be placed beside it without fear of warping. Low radiators can be made into cozy window seats.

You will be surprised at the moderate cost of equipping your house or apartment with *Ja-Nars*. Write for folder containing full particulars of their many unique features. It will be sent without charge to any person interested in beautiful home surroundings. Address department S.

### THE FULTON COMPANY, Knoxville, Tenn.

Manufacturers of Leakless Radiator Valves, Temperature Regulators, Pressure Regulators and other SYLPHON Specialties.



### Automatic Temperature Control

For warm air heating, just place the Sylphon Regitherm on any convenient wall in your residence and set the indicator, thereby insuring uniform temperature through its control of the dampers on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, \$35

Write for descriptive literature on the Sylphon Regitherm

## If You Are Going to Build

(Continued from page 76)

iron of the same height and weight. Indeed, practically any piece of sound, straight-grained, dry wood is stronger than steel, weight for weight. Moreover, wood will sustain a far greater distortion of shape than metal, without suffering permanent injury; while, of course, no such distortion can be sustained by either concrete or clay products.

"Wood is a non-conductor of heat and electricity, as compared with metal; and of moisture, as compared with ordinary concrete and brick. These are points for serious consideration in home-building. They also explain why we prefer to sit on wood seats, work at wooden desks and eat at wooden tables.

"Wood does not contract and expand with changes of temperature, while its tendency to shrink and swell with atmospheric conditions can be overcome by proper seasoning and painting; hence wood can be made to 'stay where it is put.'"

In the main, in our homes in this country, we are finishing our doors and windows and floors with native woods. In spite of the fifty foreign varieties, we are growing to respect the beauty of durability and usefulness of our home grown woods. We find that they suit our types of houses, our American furniture and fittings.

### Oak Floors

The modern oak floor adds greatly to the value of any home. Whether it is from tradition or experience, we seem to see in oak a certain dignity as though it felt the responsibility of having ancestors in cathedrals and palaces; a simplicity too, as one having lived in the cottages of the yeomanry. Oak has had the respect of the world for so many centuries that it has become a symbol of strength and sturdiness. The Druids actually worshipped it; and it is still a bit of a fetish with many architects and builders. For our modern floors there are mainly two kinds of oak in use, white and red, with a difference only in the tone. The best oak flooring is made in two standard thicknesses and several widths. For new floors in new buildings it is 13/16" thick. For laying over old floors 3/8" thick. An old floor is strong enough already; what is needed is surface, not strength. It would be a needless expense to make it full thickness; either kind will last so long that, practically, you may say it will never wear out. The widths made in 3/8" oak are 1 1/2" and 2". In the 13/16" flooring, the widths are 1 1/2", 2" and 2 1/4". The use of these various widths is a matter of personal preference.

By looking at the diagrams with this article, you will see that each piece of flooring is tongued or grooved on both sides and both ends. This is, of course, to hold the flooring close and level and, simple though it looks, the exact form of tongue and groove that will go together easiest and hold longest has been a matter for much experiment and study.

With real ingenuity the all-oak flooring is made just the least bit narrower at the back than at the face. The result of this is that when tightly nailed together the backs cannot hold the faces apart, so no joints or "cracks" can show in a well-laid oak floor.

The finest white oak for the inlaid floors comes to us from Indiana, Highlands, Kentucky, and certain sections in Ohio. In the all-oak floors there are different grades; quartered-sawed; clear, sap clear, and select. Plain-sawed; clear, select plain, No. 1 common and No. 2 common.

Among our native hardwoods, a num-

ber besides oak take very high rank as permanent floor covering, maple for instance, and beech and birch. These are moderate in price compared to inlaid patterns of wood, most are interesting in texture and essentially durable. They seem somehow to fit in charmingly with what is called the "average American home," and sometimes the very best taste in the country is found in these average homes.

Properly laid and dressed, treated with reasonable care, birch, maple or beech will last the lifetime of your house. No one of these wood floors and the same is true of oak, should ever be delivered until the house is absolutely dry. Wood will absorb moisture in a house which is in the process of drying that will ruin it as a floor covering. An expert on the handling of floors in the first stages of their development has written the following important advice to home-builders.

### Laying Floors

"Occasionally the flooring is much drier than the building and absorbs moisture, which causes the strips to swell before they are laid. When heat is applied the surplus moisture is driven off, the strips shrink, and cracks appear.

"Dry flooring laid in a damp building will swell and cause 'cupping' or 'buckling.' The only remedy for a cupped floor is to scrape it to a true surface. It is almost impossible to drive a buckled floor back into place, the nails tending to support it in the position into which it was forced. The alternative is to make up the flooring by relaying. Wait until the building is dry and have a perfect floor.

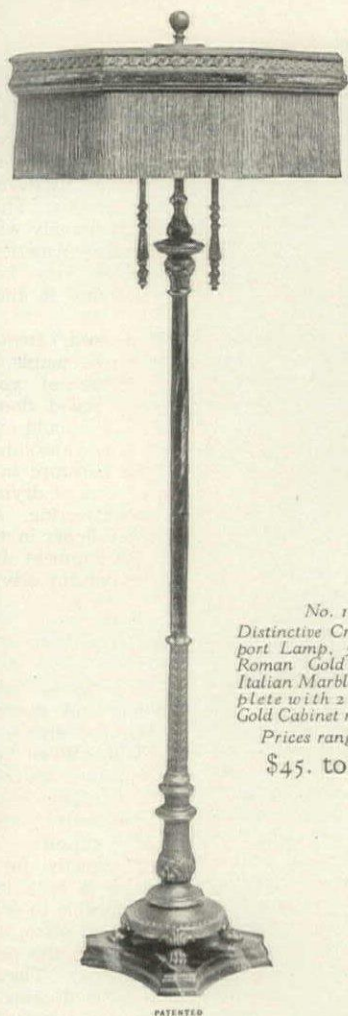
"The proper time to lay maple, beech or birch flooring is when the building, including the plaster, is thoroughly dry and right after the interior trim has been installed and finished. If work must be started before that time the floor should be primed as soon as possible after it is put down. When the primer is hard, cover the floor with sized building paper. The primer will keep out the dirt and also tend to prevent the absorption of moisture. Dipping the flooring strips in raw linseed oil, heated as nearly as possible to the boiling point, will safeguard them effectively from moisture. Flooring so treated may subsequently be waxed or varnished. Dipped flooring has been used with excellent results in re-flooring buildings in use. Three or four days should be allowed to insure thorough absorption of the oil.

"If the trim is in place line up the first course of strips flush with the face of the mopboard, which must not extend below the surface of the top floor. Do not, under any circumstances, drive the flooring tight against studding or wall. Nail the first course directly through that portion to be covered with the quarter round or base shoe. Plan in advance to meet the situation where the floor is continued into other rooms. Thresholds are little used now and the courses of flooring strips should run true from one end to the other, regardless of the number of rooms through which they pass. Ordinarily the floor in the center of the room is covered with rug. Select the choice strips for the sides and ends which form the exposed portions and which are always in view. Use a block to drive the strips together or to drive them endwise. Do not batter the tongue, injure the matching, or mar the surface."

The question of the proper nails to use is very important indeed in laying a hardwood floor. Look into catalog on flooring and study the nail question before the builder puts down your floor.

(Continued on page 80)





No. 1761  
Distinctive Crucet Davenport Lamp, 54" high in Roman Gold and Black Italian Marble effect complete with 22" Roman Gold Cabinet made Shade.  
Prices ranging from \$45. to \$150.



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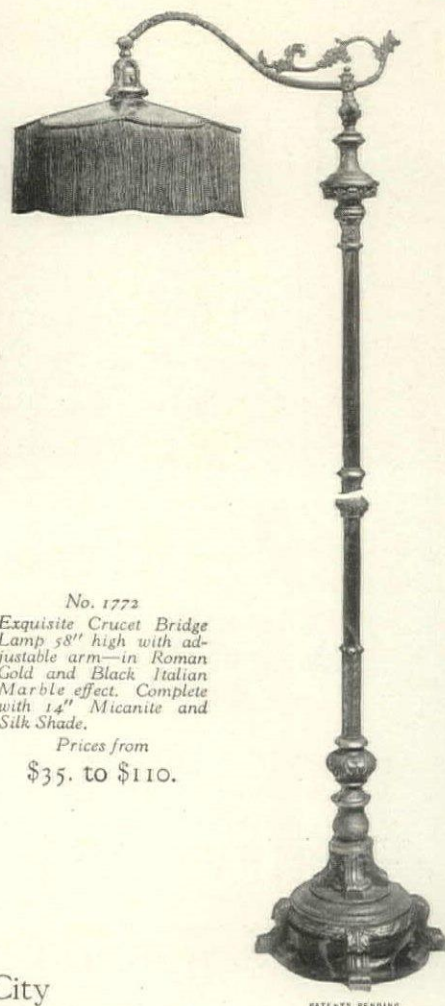
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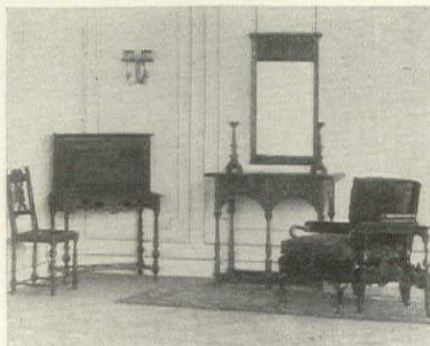


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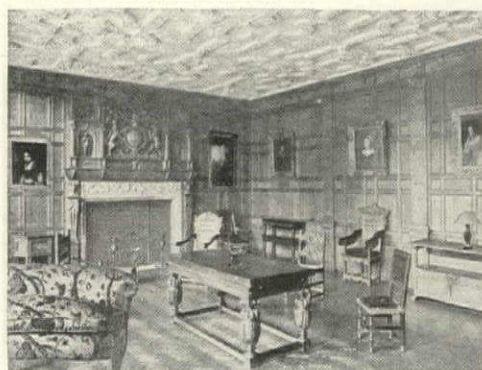
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The Rolup cannot push out at the sides. Metal grips—a new patented idea—sliding in narrow slots, hold it tight to the woodwork of the window. Blinds, awnings and casements can thus be easily adjusted.

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THE ROLUP SCREEN COMPANY  
410 East 32nd Street New York City

## If You Are Going to Build

(Continued from page 78)

Be sure that they are driven in at an angle of from 45° to 55°. The illustrations of this article will give you some idea of the combination of the floor and the nail. The reason that nail holes never show in well-made floors is that the strips are so designed that the nails are driven at an angle through the tongue. The top of each new strip thus covers up the heads of the nails in the strip nailed last before it. This is called "blind nailing." The question of the finish of the floor after it is completed, and the care of it from week to week, will be taken up in another article.

Although one does not inevitably associate pine with a top-floor that is left uncovered, there are nevertheless certain quality-types of pine wood on the market today which, though lower priced than some of the hardwoods, are exceptionally handsome, compact and velvety in effect. These are not regarded as a substitute for hardwood, but as an excellent reasonably priced floor. They are manufactured from kiln-dried stock, stored in dry sheds and shipped in closed cars. There are two grades of this pine, edged-grain and flat-grain; the former is considered more durable. One valuable quality in pine floors is that water in no way injures the surface. They are particularly interesting, finished in light stains, yellow gray, and yellow brown. The close grain often makes any filler unnecessary. A pine floor is especially interesting left its natural colour treated only with shellac and then rubbed dull to fit with furniture in a light key. The floor and woodwork of pine left white, is exceptionally attractive for a room done in Greek style, or oiled it is interesting to use with Colonial furniture.

### Sub-Floors

Outside of the mere question of the beauty of the wood and the fact that it is properly cut and dried and grooved (if it is to be laid in that fashion), part of the success and permanence of your floor must depend upon the kind of a sub-floor that you put down. Many people planning homes have never heard of a sub-floor; they just decide upon the kind of floor they want, hardwood or tile, marble or composition. But when they read the specifications they are going to find a long list of materials essential for the foundation of the floor. For this reason it would be a good idea to have floor catalogs on hand; read them carefully while going over the specifications and you will lessen the shock bound to come when you hear all the expense and difficulties involved in the sub-floor.

If you are putting down a hardwood or a pine floor in a new house, the under floor should be made of well seasoned, matched flooring laid diagonally. If you use pine, hemlock, spruce, fir, or any other soft wood the dimensions of the sub-flooring should be 3/16" by 3 1/4" face. Nothing wider than 5 1/4" face should ever be used, and the narrower face is the better in the long run, because it will make a more even sub-floor which will stand the varying changes of atmosphere and temperature. Sometimes a thin hardwood flooring, "factory grade," is used for a sub-floor. If this is kiln-dried, matched on both sides and end and steel-scrapped, it makes a tight, solid, non-vibrating floor. If the top is to be laid directly on the sub-floor with only a deadening felt between, make sure that all twisted, cut or broken members of the sub-floor are well nailed down. Where a special pro-

tection from cold or dampness is required, furring strips are used between the floors.

If you are using a marble inlay or tile floor, it should be bedded in cement which is supported by an under-floor of reinforced concrete or hollow tile. Directly under the cement a furring strip may be used, or just damp-proof building paper. A solid concrete floor should be built up with reinforcing wire, or it may be placed over a bed of hollow tile. The old criticism that concrete floors were cold and damp is entirely met, it is said, by a sub-floor of hollow tile.

### Cork and Composition

As for cork and composition floors they are constantly coming into wider use, not only for the practical section of the house, but for the halls, porches, bathrooms and in some instances, entire houses. Their popularity is undoubtedly due to their durability, firmness, and above all resilience, that sense of ease which a floor can give to the tread of the foot, which does away with so much fatigue and nerve strain. These floors are non-absorbent and are of course very easily kept clean. One firm sends out composition tile only in interesting tones of light and dark brown which when treated with oil have the effect of a fine old wood floor. Other supply every variety of brilliant or delicate colours with borders to match. These composition floors, as non-conductors of heat and cold are extremely comfortable floor coverings for bathrooms, bedrooms, and kitchens. With them a variety of sub-floors may be used, concrete, wood or metal, and over the sub-floor the composition tile floor is pressed down into a cement bed. If a wood sub-floor is used a heavy felt paper is spread over the wood, the tile is cemented to the paper and nailed with headless brads.

In addition to the fine plain shade of composition floors which grow rich with age, these tiles can be had in very interesting colour combinations, also white and black. They come in different sizes and styles with borders to match. Composition floorings that come in colours and patterns especially designed for different "periods" in decoration, are one of the new developments in floor-making. You can get an all-over "carpet" effect, or "rugs," large and small. It indeed seems a far cry from the old, square-checked, shining oilcloth to a composition inlay that is made in imitation of Turkish prayer rugs, Persian royal carpets and the black of old Italian marble floors—but such is the Arabian nights tale we read in the richly illustrated floor catalogs of today.

A number of very clever decorators in New York are getting unusual effects in floors by the use of all-black composition tiles, or black and white. For some years there has been quite a vogue for black and white rooms with fine splashes of colour in the draperies and cushions. For such rooms nothing could be more interesting, durable and unusual than the above mentioned coverings.

How much our floors are a part of the enjoyment of a house, we scarcely realize until for some untoward reason we are compelled to live where the floors are damp or cold, inartistic, flammable or commonplace; then we discover that floors can offend or please both eye and ear, can be a source of artistic interest, a safeguard for health or an aesthetic torture and a menace to physical well-being.





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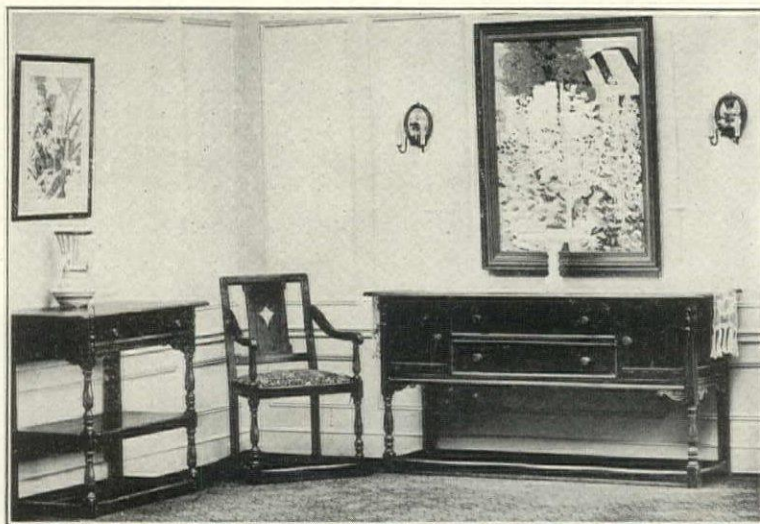


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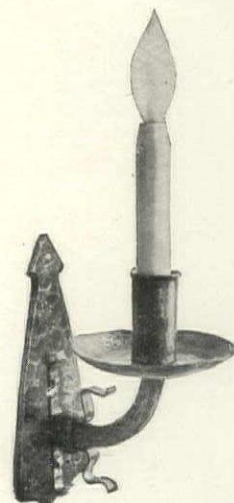
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*A profusion of graceful blossoms, the once brilliant hues antiqued to a mellow softness, makes the ideal over-door decoration. Arthur Lasslow was the artist*

## Over-Mantel and Door Decorations

**T**HE golden age of wall decoration was probably the 15th Century in Italy. Floors, ceilings as well as walls were ablaze with color and artists vied with one another in creating new and unusual designs for the interiors of great palaces. Walls were rich in color. Painted panels and decorative plaques of all kinds adorned the space over mantels and doors and more often, gorgeous frescoes and gilding covered the entire wall space. It was an age of unrivalled splendor in architecture, painting and sculpture—as well as decoration—and walls magnificent in color and design were a logical interpretation of the spirit of the times. The Farnese palace is today a brilliant example of that great era when background dominated everything else in decoration.

France, through the influence of Italy, began using painted wall decoration as early as Louis XII. Crude at first, it gained in opulence until in the palace of the Luxembourg and at Versailles and Fontainebleau we find decorated walls of unmatched magnificence both as to color and design.

Interiors of this kind belong to another age, an era of ornamental splendor and are quite out of keeping with the

ideals and tastes of this country. The recent craze for early American decoration—those sturdy interiors of our forefathers with their plain plaster walls and general air of austerity—is a far cry from the painted and gilded interiors prevalent in the time of Louis XV. This revival of an art notable for its extreme simplicity does not necessarily mean that we are forever addicted to plain walls and curly maple furniture but it is an indication of an elemental desire for a certain simplicity in decoration, a mental state that desire effects far removed from the gorgeous interiors of the Renaissance.

Wall decoration must be handled with consummate art or else the effect is apt to be over-loaded and heavy. An all over design tends to lessen the apparent size of a room and should only be carried out in interiors of noble proportion where the rest of the furnishings are subdued in both color and design. It all comes down to the question of whether walls are to be considered a background merely or as an important part of the decorating scheme. The former calls for plain neutral tones, spaces, either papered or paneled with all the interest centering on the design.

(Continued on page 108)



*The interesting over-mantel decoration in the room above is a bas relief done by Dorothea Litzinger in the same cement that covers the walls. An urn of colourful flowers contrasts pleasingly with the apricot tinted walls*

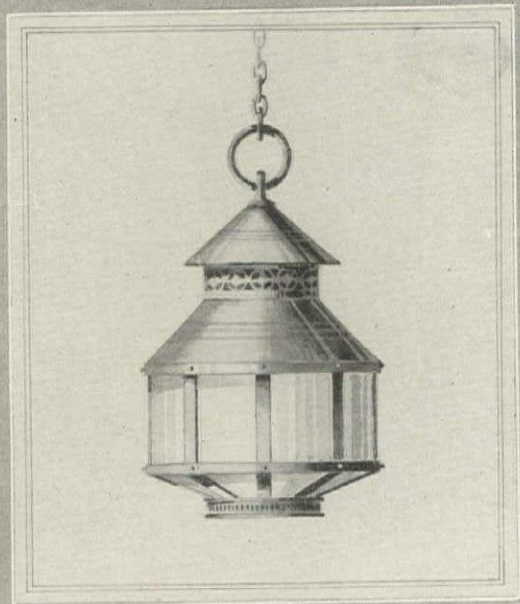




Adherence to a period style seldom achieves a room possessing real charm. It is rather the well considered disposition of harmonious elements, the sparing use of color accents, and the subtle expression of personality, that give us enduring pleasure.

*Miss Swift*  
INTERIOR DECORATIONS

41 East 55th St  
New York



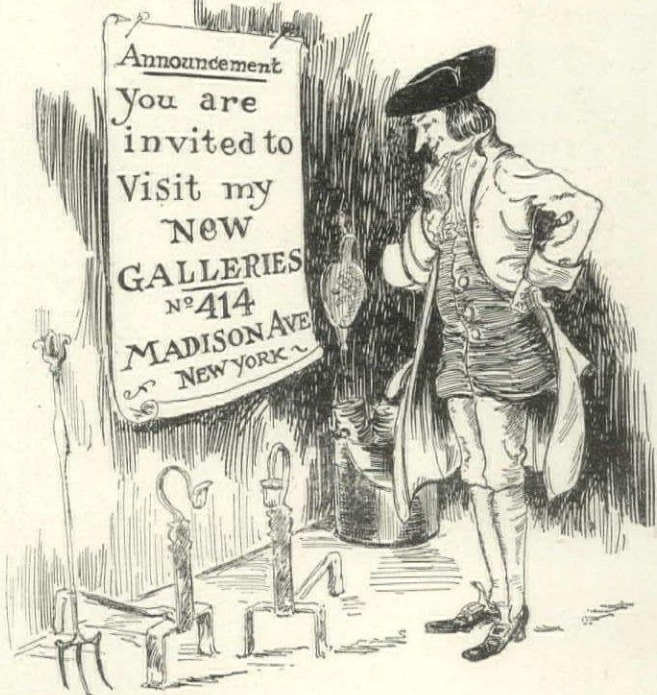
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## WHEN WILL THEY COME UP?

(Continued from page 35)

### GERMINATION OF PERENNIAL SEEDS

BOTANICAL NAME	COMMON NAME	AVERAGE DURATION OF LIFE OF SEEDS	AVERAGE PERIOD OF GERMINATION
		Years	Days
<i>Achillea Ptarmica</i> fl.pl.	The Pearl	5	12-15
<i>Aconitum napellus</i>	Monks Hood	4	160-185
<i>Adonis amurensis</i>	Bird's Eye	3	150-175
<i>Allysum saxatile</i>	Basket of Gold	2	5-8
<i>Althaea</i>	Hollyhock	3-4	12-15
<i>Anchusa Italica</i>	Bugloss	3	25-30
<i>Anemone</i>	Windflower	3	20-25
<i>Anthemis</i>	Chamomile	3	15-20
<i>Anthericum</i>	St. Bernard's Lily	2	20-30
<i>Aquilegia</i>	Columbine	3-5	15-20
<i>Arabis</i>	Rock Cress	3-4	15-20
<i>Armeria</i>	Sea Pink	2-3	15-20
<i>Aster</i>	Asters	3	15-20
<i>Auricula primula</i>	Primula	2-3	50-60
<i>Baptisia australis</i>	False Indigo	3-4	40-50
<i>Bellis perennis</i>	English Daisy	3-4	8-10
<i>Bocconia cordata</i>	Flume Poppy	1-2	20-25
<i>Bupthalam</i>	Ox Eye	2-3	15-20
<i>Callirrhoe</i>	Poppy Mallow	2-3	12-15
<i>Campanula carpatica</i>	Harbell	4	15-20
<i>Campanula Medium</i>	Canterbury Bell	3-4	12-15
<i>Campanula persicifolia</i>	Peach Bell	4	15-20
<i>Campanula pyramidalis</i>	Chimney Bell	4	15-20
<i>Catananche Cœrulea</i>	Everlasting	3	12-15
<i>Centaurea Montana</i>	Cornflower	3	15-18
<i>Centranthus</i>	Valerian	2-3	12-15
<i>Cephalaria tartarica</i>	Round-head	2-3	30-40
<i>Cerastium</i>	Chickweed	2-3	50-60
<i>Cheiranthus Cheiri</i>	Wallflower	3-4	10-12
<i>Chelone</i>	Shell-flower	3	25-30
<i>Chrysanthemum leucanthemum</i>	Shasta Daisy	4	18-20
<i>Cimicifuga</i>	Snake-root	3	25-30
<i>Corcopsis</i>	Tick-seed	2-3	10-12
<i>Delphinium chinense</i>	Larkspur	3	25-30
<i>Delphinium hybrids</i>	Larkspur	2	20-25
<i>Dianthus barbatus</i>	Sweet William	3-4	10-12
<i>Dianthus deltoides</i>	Maiden Pink	2-3	20-25
<i>Dictamnus</i>	Gas Plant	Many	150-180
<i>Digitalis</i>	Foxglove	2-3	10-15
<i>Eringium</i>	Sea Holly	1	130-150
<i>Erysimum</i>	Hedge Mustard	1-2	120-150
<i>Funkia</i>	Plantain Lily	Many	130-150
<i>Gaillardia grandiflora</i>	Blanket Flower	4-5	15-20
<i>Galea</i>	Goat's Rue	2-3	20-30
<i>Galeum</i>	Lady's Bedstraw	1-2	15-20
<i>Geranium sanguineum</i>	Cranes Bill	2-3	20-25
<i>Geranium</i>	Crane's	2-4	15-18
<i>Gillenia</i>	Bowman's Root	2-3	20-25
<i>Gypsophilla paniculata</i>	Baby's Breath	4	15-20
<i>Helenium</i>	Sneezewort	3-4	10-12
<i>Helianthemum</i>	Sun Rose	3-4	30-40
<i>Heliosopsis</i>	Sunflower	2-3	15-20
<i>Helleborus</i>	Christmas Rose	1-2	90-120
<i>Hepatica</i>	Liver Leaf	2-3	30-40
<i>Hesperis</i>	Sweet Rocket	2-3	12-15
<i>Heuchera</i>	Coral Bells	2-3	15-20
<i>Hibiscus</i>	Giant Mallow	2-3	8-10
<i>Hieracium</i>	Hawweed	2-3	20-25
<i>Hyssop</i>	Hyssop	2-3	20-25
<i>Iberis sempervirens</i>	Candytuft	2-3	12-15
<i>Incarvillea</i>	Hardy Gloxinia	1-2	20-25
<i>Iris Kaempferi</i>	Japanese Iris	2-3	25-30
<i>Lathyrus</i>	Everlasting Pea	3-4	40-50
<i>Lavandula vera</i>	Lavender	2-3	25-30
<i>Lepachys pinnata</i>	Thick-scale	2-3	20-25
<i>Liatris</i>	Blazing Star	2	15-20
<i>Linum perenne</i>	Flax	3-4	15-20
<i>Lobelia cardinalis</i>	Cardinal Flower	3-4	50-60
<i>Lupinus polyphyllus</i>	Lupin	3-4	25-30
<i>Lychnis Chalcedonica</i>	Campion	2-3	10-12
<i>Lythrum roseum superbum</i>	Rose Loosetrife	2	25-30
<i>Malva</i>	Mallow	2-3	20-25
<i>Matricaria</i>	Mater	2-3	12-15
<i>Mertensia</i>	Blue Bells	1-2	12-15
<i>Myosotis</i>	Forget-me-not	1-2	10-15
<i>Nepeta</i>	Catnip	2-3	20-25
<i>Nierembergia</i>	Cup Flower	2-3	30-40
<i>Oenothera</i>	Evening Primrose	3-4	150-180
<i>Origanum</i>	Wild Marjoram	1	10-12
<i>Peonia</i>	Peony	3-5	650-750
<i>Papaver</i>	Poppy	3-4	15-20
<i>Pardanthus</i>	Blackberry Lily	2-3	20-25
<i>Pentstemon</i>	Beard Tongue	2-3	60-80
<i>Phlox decussata</i>	Phlox	3	160-180
<i>Physalis</i>	Ground Cherry	3-4	18-20
<i>Physastegia Virginica</i>	False Dragon Head	2	8-10
<i>Platycodon</i>	Balloon Flower	3-4	12-15
<i>Polemonium</i>	Jacob's Ladder	2-3	150-180
<i>Polygonum</i>	Knot Weed	3-4	30-40
<i>Potentilla</i>	Cinquefoil	2-3	20-25
<i>Primula officinalis</i>	Cowslip	2-3	50-60
<i>Pyrethrum hybridum</i>	Persian Daisy	2-3	15-20
<i>Pyrethrum uliginosum</i>	Giant Daisy	3-4	18-20
<i>Rudbeckia</i>	Coneflower	2-3	15-18
<i>Ruta</i>	Rue	2-3	25-30
<i>Salvia azurea</i>	Sage	3-4	18-25
<i>Saponaria</i>	Soap Wort	2-3	25-30
<i>Scabiosa caucasica</i>	Blue Bonnet	2-3	25-30
<i>Sedum</i>	Stone Crop	2-3	20-30
<i>Sidalcea</i>	Indian Mallow	2	20-25
<i>Silene</i>	Catchfly	2-3	25-30
<i>Silphium</i>	Compass Plant	2-3	18-25
<i>Statice latifolia</i>	Sea Lavender	2-3	50-60
<i>Stokesia cyanea</i>	Stoke's Aster	1-2	25-30
<i>Thalictrum</i>	Meadow Rue	2-3	20-25
<i>Tritoma</i>	Red Hot Poker	2-3	30-60
<i>Trollius</i>	Globe Flower	2-3	25-30
<i>Tunica saxifraga</i>	Goat Flower	3-4	8-10
<i>Valeriana</i>	Valerian	3-4	10-15
<i>Veronica</i>	Speedwell	2-3	25-30
<i>Viola cornuta</i>	Violets	2-3	8-10





## Flowering Dogwood

*White (Cornus Florida) and Red (Cornus Florida Rubra). Generally considered by expert gardeners and other flower lovers to be among the best shrubs for landscape planting. Useful as single specimens, in massing, or in combination with other shrubs. Will grow in full sun or in partial shade. Hardy over practically all the United States. Trees 3 to 4 feet high. Leaves bright green, turning to brilliant scarlet in fall. Flowers white and pink. Indispensable for lawn or landscape. The bright red berries which appear in September and last until late in the winter enhance the beauty of these picturesque trees and attract various species of birds.*



## From Gardens Behind The Sun

Floating above green rolling lawns or edging the hem of the woodlands, clouds of Dogwood, pink and white, seem to have drifted down to earth from gardens behind the sun. No flowering tree so charms the eye or appeals more to the imagination. Dogwood and Spring are refreshing memories that dwell deep in the eyes of all who have ever beheld the large white petals, often diffused with pink, when glowing life and color return once more to the world.

### For Your Own Lawn

It is a simple matter for you to have Flowering Dogwood, red (*Cornus Florida Rubra*) or white (*Cornus Florida*), floating and blooming across your lawn. By landscape planters they are considered the most picturesque and practical of flowering shrubs.

### Send Your Order Now

to the Elliott Nursery, one of the oldest, most responsible, and respected houses of its kind in the country, and you will be sure of receiving the finest Dogwood specimens to be obtained. Full instructions regarding the planting and tending of the shrubs accompany every shipment. Thirty years of experience stand as a pledge of satisfaction. Price, White Dogwood, \$1.50 each. Pink Dogwood, \$2.50 each.

### Our Catalogue

Our free catalogue is really a fascinating textbook on the cultivation of hardy plants, flowers, evergreens, and other shrubs. If you will mail us the coupon we shall send you the book at once.

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Kindly send me your free catalogue of popular favorites, trees, shrubs, and hardy plants.

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State.....





## These Will Complete Your 1922 Garden

"TOTTY'S Quality Plants have been long and favorably known among amateur and professional gardeners, both at home and abroad.

As many of our friends ask for suggestions of what to plant in their gardens, and a varied list of plants is most acceptable, we make the following special offer to "House & Garden" readers.

### "House & Garden" Offer

25 Assorted Hardy Chrysanthemums, including all types, Early Flowering; Single and Pompons .....	\$3.00
6 Assorted Rose plants, six varieties .....	6.00
12 Assorted Iris plants .....	3.00
12 Assorted Hardy Carnation plants, cut flower varieties .....	3.50
12 Heliotrope, new variety "Royal Fragrance" .....	2.50
10 Mignon Dahlias, assorted colors .....	2.50
12 Assorted Dahlia bulbs, newer sorts .....	3.00
20 Gladioli bulbs .....	3.00
12 clumps Delphiniums, assorted shades of blue .....	5.00
<b>Total .....</b>	<b>\$31.50</b>

In the above collection, Chrysanthemums, Roses, Iris, Carnations and Delphiniums are entirely hardy and can be carried over from year to year with a slight protection of leaves.

The Mignon Dahlias, Assorted Dahlias and Gladioli bulbs can be lifted in the fall and stored in a root cellar or cool place and transplanted the following spring.

We will send the above collection at the proper time for outdoor planting for..... **\$25.00**  
or half the collection for..... **\$15.00**  
if "House & Garden" is mentioned when ordering.

If individual items offered above are desired they may be procured at the prices quoted.

Write for our 100 page  
catalogue of Floral Novelties!

**CHARLES H. TOTTY COMPANY**  
Madison, New Jersey

(Mention House & Garden)

## Where Practical Gardening May Be Learned

(Continued from page 54)

done outside of the college year before a diploma may be secured. An additional course is offered for forestry, and there is a special two-year course for students who are not High School graduates. The extension work of the State University is done by these students, systems of boulevards, parks and squares being planted by them. Students are sent out to surrounding cities for ideas and inspiration and are taught that it is essential to realize that horticulture is an art closely related to architecture and painting.

A graduate of the Missouri Botanical Garden at St. Louis, who has made a success in professional horticulture, describes this school as offering an unusually good opportunity to learn the practical end of the work. The students help in all the greenhouse and outdoor work, and the instructors are all practical gardeners.

The equipment of the Garden is especially good. It was given to the public by Mr. Henry Shaw, a citizen of St. Louis, in 1860 and was maintained under his personal direction until his death, since which time, under provision of his will, it has passed into the hands of the board of trustees.

The Garden receives no income other than funds left by its founder. Of its 125 acres, 75 are open to the public. The students have opportunity to study 11,000 species of plants in the Garden and its various houses, which include a palm house containing 150 species of palms, among which are various com-

mercially important varieties, such as the date, coconut, sugar, Panama hat and rattan palms.

A valuable collection in the Economic House includes rubber, oils, perfumes, fiber, spices, drugs, coffee, tea, pepper and such useful plants. There is a fern house containing some rare specimens, a succulent house, a floral display house, an aroid house, a tropical fruit house, a forced fruit house and orchid growing houses.

There are water, rose, perennial and formal gardens, and it will be seen at once that this school is a most valuable one. Its collection is superb, its opportunity for practical work unlimited. It is difficult for students of the Mississippi Valley to choose between this school and Ames, but the very high standing of the latter in the department of landscape architecture attracts those who wish this branch of the work, while those seeking the study of thousands of rare imported plants enter the Missouri Botanical Garden.

It is impossible to describe all of the excellent horticultural schools of the United States within the confines of one article. The object of this sketch is to show what is being done in various parts of the country, and to attract the attention of those interested in gardening to the wonderful advantages offered for its study. Surely it is the coming profession for thousands of people not suited to indoor life, and what could be more useful or beautiful for America?

## The Rose In America Today

(Continued from page 44)

not want a tin garden, always in bloom, always alike.

But what has this to do with the up-to-dateness of the rose in America? Just this: we are coming to glory in the June burst of roses, and to value them properly for their great gift to us then. We see how lovely are the single roses, the hardy climbers of multiflora-cluster and of Wichuraiana-individual-flower form. We know and cherish the "wild" or native roses, of America and of Asia, as never before. We are coming to accept and to love the rose as an item in the shrub border, to stand there with the spiraea and the mock-oranges, to give us one glory of bloom as they do—but a greater glory!—and then to retire into the greenery, gathering strength for next year's finer effort.

True, we have and love the "ever-blooming" roses which too often prove either neverblooming, or with but an occasional tantalizing flower to keep hope alive. We struggle with these in the necessary beds which our better taste deprecates, enduring their never graceful form and their too frequent bare and leggy stems, for the sake of the rich loveliness, the delightful fragrance of the blooms when they come. We fight the mildew and the black-spot, we worry with the suckers from the stock of the poor growth of our pets on their own roots, because we do get a Chateau de Clos Vougeot of dusky red beauty, an occasional Willowmere or Los Angeles with tints of fire, a delightful Jonkheer J. L. Mock in indescribable depths of pink.

Meanwhile, and not at all neglecting these mostly foreign friends of finicky habits, we have an occasional gem of proper American hardiness and vigor to cheer us. It has taken us a dozen years to appreciate the value of Radiance, which came into commerce in 1908, and is the production of John Cook, who has bred roses in Baltimore

for threescore years. We are welcoming Red Radiance, its distinct "sport." We have adopted the distinct Teplitz and Ecarlate as our own, despite their foreign origin, because they give us rose all summer and fall without coddling.

Returns were asked from all Americans in 1920 on the questions, "What are your favorite roses, and why?" and the answers mentioned 261 varieties. The replies tabulated by district and reported in the 1920 American Rose Annual, may be here summarized from page 118 of that volume:

"In the New England States, Mrs. Aaron Ward is the most popular variety, with Duchess of Wellington a close second, and Killarney, Ophelia Pharisaeer, and Willowmere third. In the Middle States Ophelia leads, with Los Angeles second, and Duchess of Wellington, Lady Alice Stanley, Mrs. Aaron Ward, and Radiance third. Ophelia also retains its supremacy in the Southern States, with Radiance second and Laurent Carle third. Mme. Edouard Herriot and Los Angeles are equally popular in the Western States with Mme. Melanie Soupert second and Mme. Abel Chatenay and General MacArthur third. The Central States give Mrs. Aaron Ward first place, Jonkheer J. L. Mock second, and Ophelia third."

Meanwhile we have begun to appreciate the value of the roses that grow almost anywhere, do not need much protection or any coddling, and that may be used as good-looking shrub in the hardy border, as uniquely beautiful pillars anywhere in the garden, as climbers over a trellis or the doorway, over a fence or the rock-pile. When I began to look at roses with understanding nearly fifty years ago the only climbing roses accessible were Baltimore Belle, with its tight-rolled little pinkish white buds, and Prairie Queen, a half-white dull crimson. Now

(Continued on page 88)





# Your Seedsman's Reputation and the Quality It Ensures

**A**LL of the seeds that you purchase are bought entirely upon the reputation of the seller. You cannot judge their quality yourself as you do with so many of the other commodities you buy. Not even the most thoroughly trained seedsman or horticulturist can give a satisfactory opinion upon their quality without exhaustive tests.

Thus the wise and experienced buyer investigates first the reputation of his seedsman. It is his best, in fact, his only assurance.

The business of Peter Henderson & Company was established in 1847 and has been built to its present proportions by the most careful attention to quality. The third generation of Hendersons are in charge to-day and there is something more than just a plain business

relationship existing between themselves, their employees and their customers.

When you buy Henderson's seeds you buy 76 years of experience; you buy the prestige and reputation of years of successful seed raising and selling; you buy seeds that have behind them the sentiment brought out by many years of careful conscientious attention to our customers and their wants.

The very smallest part of your farm and garden costs is represented by the seeds, but they are by far the most important item.—*Henderson's Seeds are Tested Seeds.*

"Everything for the Garden" is the title of our annual catalogue. It is really a book of 176 pages, replete with garden information, 16 color plates, and over a thousand half tones, direct from photographs, showing actual results without exaggeration.

## Special Introductory Offer

To demonstrate the superiority of Henderson's Tested Seeds, we have made up a Henderson Collection, consisting of one packet each of the following six great specialties:

Ponderosa Tomato  
Big Boston Lettuce  
White Tipped Scarlet Radish

Henderson's Invincible Asters  
Henderson's Brilliant Mixture Poppies  
Spencer Mammoth Waved Sweet Peas

In order to obtain the largest possible distribution for our annual catalogue, "Everything for the Garden," we make the following unusual offer: Mail us 10c and we will send you the catalogue, together with this remarkable "Henderson's Specialty Collection."

### Every Empty Envelope Counts as Cash

This collection is enclosed in a coupon envelope which, when emptied and returned, will be accepted as a 25c cash payment on any order for seeds, plants or bulbs amounting to one dollar, or over.

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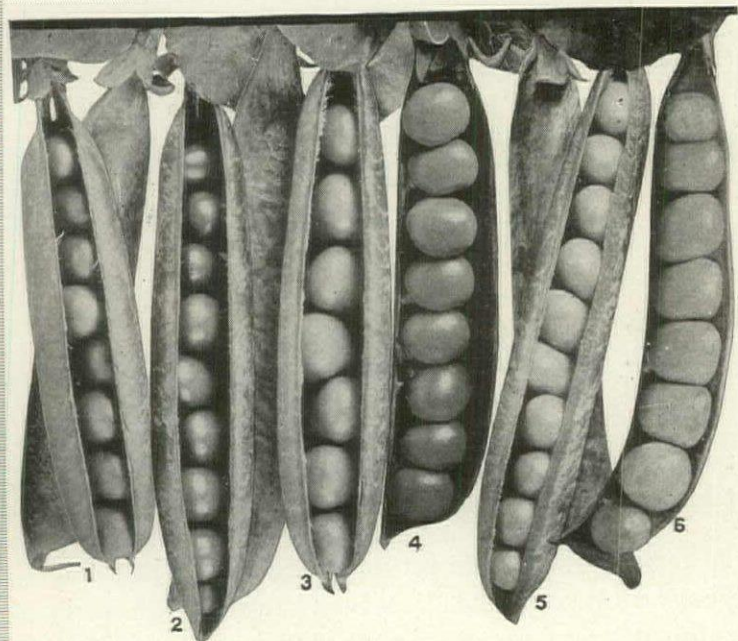
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I enclose herewith 10c for which send catalogue and "Henderson's Specialty Collection," with complete cultural directions as advertised in *House & Garden*.





## Do You Know This Secret?

**D**O you know how to avoid the usual disappointment of a poor Pea crop after mid-July? It's easy to get big crops of luscious juicy peas "falling right over one another," in steady succession even up to late August—if you learn this secret:

Instead of planting at 2-or-3-week intervals, get the following picked varieties and plant *all at once* in early Spring, the moment the ground can be worked. This will allow a good root system to develop before hot weather comes. The varieties will bear in the order shown below (and pictured above), beginning about June 20th and keeping up a steady succession of big mouth-watering crops until late August.

- |   |  |
|---|--|
| 1. <b>Schling's Pedigree Extra-Early</b><br>2½ feet. The earliest Pea grown; large, well-filled pods.         | 4. <b>Dwarf Champion</b><br>2½ feet. An enormous cropper. Broad pods, very sweet Peas.                   |
| 2. <b>Gradus, or Prosperity</b><br>3 feet. An early, fine wrinkled Pea of delicious flavor.                   | 5. <b>Improved Telephone</b><br>5 feet. Enormous pods, filled with Peas of the finest quality.           |
| 3. <b>Sutton's Excelsior</b><br>1½ feet. The most productive of dwarf medium-early wrinkled Peas. Very sweet. | 6. <b>Heroine</b><br>4 feet. Pods are large, deep green, somewhat curved; tender Peas of finest quality. |

### Special Offer!

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|--|--------|
| ½ lb. each of all 6 varieties,<br>3 lbs. in all.....   | \$1.75 |
| 1 lb. each of all 6 varieties,<br>6 lbs. in all.....   | \$2.75 |
| 2 lbs. each of all 6 varieties,<br>12 lbs. in all..... | \$5.00 |

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Give yourself a real treat! Never mind how small your garden is—you have plenty of room for peas. Send in your order to-day!

## The Flower Novelties of 1922!

You must have them in your garden!

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|---|---|
| 1. <b>Schling's Wonderful New Snapdragon "Indian Summer."</b> —A lovely rich, velvety copper color, indescribably beautiful. Pkt. \$1.00. | 7. <b>New Lilliput Poppy.</b> —Only 12 in. high, constantly in bloom. A lovely daybreak pink. Pkt. 50c.                 |
| 2. <b>The Wonderful Blue Lace Flower.</b> —Finely laced flowers of an exquisite light blue shade. Pkt. 50c.                               | 8. <b>New Miniature Dahlia Peter Pan.</b> —Flowers Anemone-shaped with tubular center. All the pastel shades. Pkt. 75c. |
| 3. <b>New Bedding Petunia Violet Queen.</b> —A real deep violet blue. Blooms as freely as Rosy Morn. Pkt. 50c.                            | 9. <b>New Sunflower Dazzler.</b> —Flowers 4 in. across, of a rich chestnut, tipped orange with dark center. Pkt. 35c.   |
| 4. <b>New Bedding Petunia Purple Queen.</b> —Exquisite rich clear purple overlaid with a velvety sheen. Pkt. 50c.                         | 10. <b>Dianthus Laciniatus Purpureus Fl. Pl.</b> —A purple garnet inclined to a claret. Beautifully fringed. Pkt. 50c.  |
| 5. <b>Adonis Aleppica.</b> —16 to 18 in. high. From 16 to 20 main stems with fine dark blood-red flowers. Pkt. 50c.                       | 11. <b>Cynoglossum Heavenly Blue.</b> —Brilliant blue forget-me-not flowers from May until frost. Pkt. 50c.             |
| 6. <b>New Giant Dahlia-Zinnia.</b> —A true giant in size. Pkt. 50c.   | 12. <b>New Giant Zinnia, Apricot.</b> —Charming new color in Giant Double Zinnias. Pkt. 25c.                            |

Above novelties sold separately at the prices named, or the entire collection of twelve at **\$5.00**

# Schling's Seeds

26 West 59th Street, New York

Our "Book for Garden Lovers" (25c. a copy) **FREE** with every order.

## The Rose in America Today

(Continued from page 86)

my own garden is adorned by seventy varieties, each distinct enough to hold its place until a better sort displaces it. These roses I consider up-to-date in value and beauty, for they make the five weeks from May 24 to July 1 a feast of changing loveliness.

Pure white I have in Purity and Silver Moon, both strictly American in origin, with great broad flowers in abundance, as well as in White Dorothy and Mrs. M. H. Walsh, of the cluster-flowered type, and Milky Way and "W. S. 18," both with single blooms of dainty elegance, and all American.

A gamut of pink and crimson is run with Dr. W. Van Fleet, Christine Wright, Climbing American Beauty, and Baroness von Ittersum in the large-flowered class, with Lady Gay, Tausendschön, Mrs. F. W. Flight, Excelsa, and a half-dozen more of the multiflora type, while Sargent, Paradise, Evangeline, Hiawatha and American Pillar strike the single note. The same note is hit hard by a most beautiful single rose, the Van Fleet hybrid "W. M. 5," yet unnamed, which shows a new color and habit.

The yellow tones are not so well presented, but Oriflamme, Aviateur Bleriot and Ghislaine de Feligonde are really yellow, and Emily Gray promises to be so. A glorious Van Fleet hybrid, not even yet given a number by that rose magician, shows me enormous flowers in which are flesh and pink and ecru tints I do not know how to describe. The yellows are coming, and it may be that the lovely hues of Hugonis and Xanthina, the Chinese natives with which Dr. Van Fleet is working, are to be put into climber form in his hands.

No survey of the rose in America at this time can overlook these same Chinese natives. *Rosa Hugonis* is a new power in the shrub border, for it gives us the habit of *Spirea Van Houttei* with a complete cloud of clear yellow single flowers, coming long before one is thinking of rose-blooms—my plants were doing business in bloom on April 25th in 1921! *R. xanthina* is deeper yellow, and one form has double flowers. Both species—and they are fixed native Chinese species, not hybrids or varieties—have distinct foliage, red stems, and a lovely fall color.

In the same general class of worthwhile shrubs, better looking when out of bloom than any lilac or mock-orange or weigela, are the hybrids of *Rosa spinosissima*, the Scotch or Burnet rose.

The variation called altaica, now by some erected into a species, gives us a rounded shrub of three to four feet covered early with a mass of great white single flowers. Dr. Van Fleet has some breath-taking hybrids of altaica and Hugonis, and one of Hugonis and Radice, that will certainly make the nurserymen and the landscape architect stir themselves when they become available. They are, thank heaven, purely "made in America," and aggravating restrictions of Quarantine cannot shut them out.

Indeed, these "new creations," of far more real value to the East than any productions of Burbankian bombast are to be sent out under a thorough up-to-date arrangement between the Department of Agriculture, in which Dr. Van Fleet works, and the American Rose Society. It is not generally realized that it is about impossible for a Federal department to sell anything in an ordinary commercial way, or indeed to propagate any new plant in trade quantities. The arrangement between the American Rose Society and the Department continues the conventional distribution arrangement so far as it may be called upon by Congressmen, but also puts material for propagation into the hands of the American Rose Society, which offers it impartially to all its trade rose-growing members under an arrangement prescribed by the Department. This arrangement fixes a maximum retail price, provides uniform accurate descriptions, and earmarks any profit to the Rose Society, so that it may be used in the general interest for rose research.

The first rose, available I think in 1923 under this up-to-date contract, has been named Mary Wallace, in honor of the daughter of the Secretary of Agriculture. It is a truly lovely rose, of a deep and lively pink in its formal and attractive shape, and made at Dr. Van Fleet's experimental station a wonderful low hedge, good enough without flowers, but superb in its early June flood of blossom. Mary Wallace will also climb with vigor in rich ground, acknowledging poor soil only by assuming the shrub or hedge form.

It is not hard for any reader to realize that I believe in these once-blooming shrub and climbing roses for their rightful and extensive use, and that from a world-look I am assured we are

(Continued on page 102)

## The Pawpaw—An American Fruit

(Continued from page 38)

shaped large pawpaws on a tray and this information: "One of the most difficult of all trees to raise from the seed and not offered elsewhere. The fruit is the size and form of a small banana and excels in flavor any known fruit which can be raised in temperate climates. I have never so far been able to raise enough trees to go around. The young trees grow very readily when of the small size which I offer."

No doubt the pawpaw's habit—as Mr. Burbank humorously puts it—of "thinking it over" six months in the greenhouse before it begins to sprout has a good deal to do with the neglect of this grand fruit. Now that he has shown how to overcome its apparent objection to being born, others can follow his example; and as his plants are not available in the Eastern States I hope that some of our enterprising and ambitious greenhouse men will adopt the pawpaw and push it into the popularity which it deserves. The more of them who will follow in the footsteps

of this great gardener in doing in ten years of selection and hybridizing what Nature might (or might not) have achieved in a thousand years, the better for everybody from the business point of view as well as the epicurean and gastronomic.

One of the questions I asked the U. S. Bureau of Plant Industry was whether the American pawpaw is at all like the tropical papaya in having the juice of its fruit or in its leaves the chemical papain to which such wonderful digestive powers are attributed. Mr. Close answered this question in the negative. To get further expert testimony on this point I wrote to the great Battle Creek dietician, Dr. J. H. Kellogg; his answer was: "I have not forgotten to mention the American pawpaw in my new food book now in the press. I notice the Agricultural Department spell the name of the American fruit with one 'w,' Papaw, while the tropical fruit is spelled with two 'w's,' Pawpaw."

(Continued on page 90)





# CONARD ★ ROSES

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Roses. Hardy, field-grown plants,  
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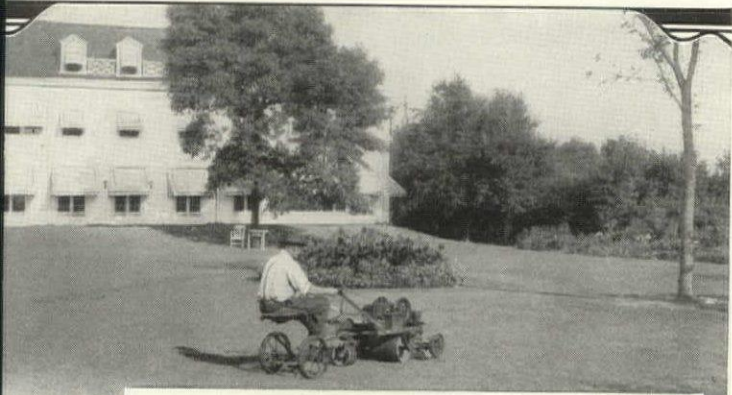
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For years Ideal Power Lawn Mowers have been used for taking care of large lawns. The thousands of Ideal Mowers in use have definitely demonstrated their labor saving, money making qualifications.

However, there are thousands of lawns hardly large enough to warrant the purchase of a large power mower, yet with so much grass to cut that proper care becomes a big problem—and an expensive problem.

It was for this vast number of medium sized lawns that the Ideal Junior Power Mower was designed. It is moderate in price, dependable, easy to handle, and costs little to operate.

The Ideal Junior is exactly the right machine for homes with lawns too large to conveniently care for with hand mowers—for mowing the putting greens on golf courses—and for parks and cemeteries as an auxiliary unit for trimming up and cutting in close quarters.

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sional gardeners and florists have depended  
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in and year out, for sure yield and sure quality.

Beckert's 1922 Catalogue offers several new,  
high-yielding varieties of vegetables, besides the  
good, old stand-bys; also many splendid new  
flowers. Particularly worthy of note are Beckert's  
New Giant Snapdragons, an exclusive importation  
in several fascinating colors, and the New Mam-  
moth Dahlia-flowered and Picotee Zinnias.

## Beckert's Seeds



Beckert's 1922 Catalogue  
is richly illustrated and full  
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cultivating, insuring the best  
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## The Pawpaw—An American Fruit

(Continued from page 88)

"w's," Pawpaw. It is the tropical fruit that has the digestive ferments in it, at least I have never heard that our northern fruit has any digestive properties. I am not sure, however, that this subject has been scientifically studied. I will perhaps get a chance to investigate the matter this year. The Pawpaw grows in Michigan quite abundantly in certain regions. We have a town a few miles west of Kalamazoo named Paw Paw because of the abundance of this fruit in that vicinity. No attention has been given to it, however, and it seems to be running out. Some attempt has been made to improve the fruit with more or less success. It is an excellent fruit, almost the only fruit we have which has a real tropical flavor. The mandrake or May apple is the only other one. Both are good fruits and I think ought to be improved by culture. I believe they would be invaluable additions to our too limited list of fruits."

The tropical papaya, which does contain the remarkably digestive papain

(destined to supersede the ubiquitous soda mints) is not altogether un-American since it grows in at least two of our States (Florida and California), while on our Hawaiian Islands it furnishes more enjoyment than any fruit except the banana. The natives revel in its luscious flavor; I have sometimes thought that the reason why the Hawaiians are usually represented as persistently cheerful and bubbling over with merriment is because the juice of the papaya, containing as it does papain in all its parts and particularly in its fruit (see the U. S. Dispensatory), banishes dyspepsia, the chief source of ill health and melancholy.

David Fairchild, our Government Explorer in Charge of Foreign Seed and Plant Introduction, is so much interested in the papaya that he has issued a special pamphlet on it (to be had from the Superintendent of Documents in Washington), which will serve as a guide to those who may wish to grow papaya as well as pawpaws.

## PLANTING THE YEAR AROUND

YES, it is being done more and more as commercial growers and purchasing gardeners come to a better understanding of the principles that underlie its successful conduct. The old belief that trees, shrubs and hardy perennial flowers can be transplanted only in early spring or fall is obsolete. In its stead we find that we can move blossoming phlox plants in midsummer, evergreens and other woody things in January. As that modern planting wizard, Henry Hicks, says, "If you love a plant you can make it live any time"—a statement which those who are familiar with his work on Long Island know to be literally true.

The successful moving of a tree, shrub or hardy flowering plant hinges first of all upon taking it up, transporting and resetting without disturbance of the original soil about those delicate, fibrous rootlets which are its direct gatherers of the essential soil moisture and plant food. Upon the rapidity with which these rootlets resume their normal functioning in the new site depends the more distant future success of the subject.

In the case of the average flowering plant that has grown in the average way this ball of earth containing the fine roots is small enough to be readily handled, but when we consider small trees and fair-sized shrubs, with their normally more extensive root systems, special methods of growing prior to transplanting are needed for best results. The plan followed in the best nurseries is somewhat as follows:

When the young stock has established its first substantial root system a sharp spade is forced into the earth on all sides of and underneath the tree, cutting clean through the longer roots and shortening them materially, the exact percentage of cutting being determined by the size and condition of the subject and other considerations. This is done without disturbing the main root mass, and afterward the soil is replaced. The effect is analogous to that of pruning the branches—it forces the plant to form short and bushy rather than long and straggly roots.

This root pruning is repeated one or more times, each cut being farther from the main stem than the last, until the tree or bush is ready for sale. By that time its root system will be so compact, and have developed so many of the fine fibres, that the ball of earth containing it will be small enough to be practical for moving.

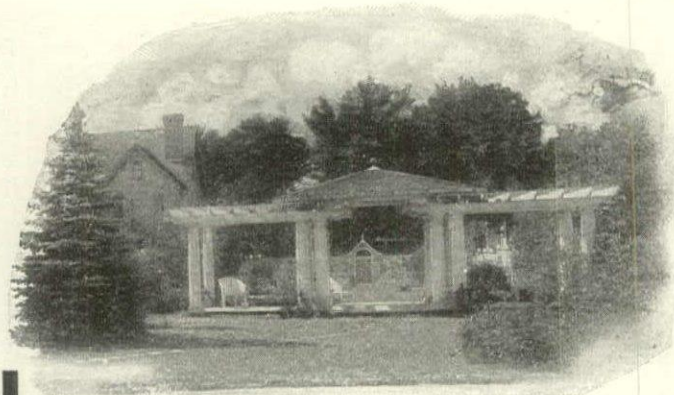
If the transplanting is to be done in

winter, the ground around the tree mulched to prevent freezing, and when the time comes the root ball is wrapped in burlap and often boxed for shipment. If moved during warm weather, a thorough watering is given before transportation begins. Sometimes, where the stock is to be taken a comparatively short distance by motor or wagon, those trees, shrubs and plants which are small enough are placed with their root balls in some container filled with liquid mud.

Replanting in the winter is preceded by a heavy mulch of litter over the new site to keep the frost from entering the ground. This is maintained until the new stock arrives, when it is taken up and the excavating and planting done at once. This scheme of keeping the ground in condition for planting however cold the weather may be calls for only a little foresight and a negligible amount of labor and expense, yet it is one of the most important factors in the practice of planting the year around. There are virtually no hardy, woody plants which cannot be handled successfully in ground which has been treated in this way.

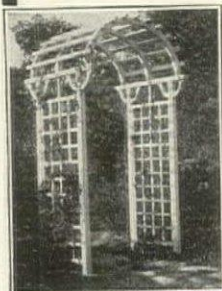
The moving of matured trees, shrubs and various plants by these modern methods has a direct and important bearing on the development of our gardens and grounds. The "immediate effect" which is so often desired can be secured by it whenever desired. Long periods of waiting for the plant to develop from the seed or the tree to grow from the sapling are eliminated. Although the leaves of things moved in summer may wilt or turn yellow, there is no need for the main body of the plant suffering any serious harm.

It must be remembered that the choice of new stock should be regulated by knowledge of the soil and growing conditions of your own grounds. It would be unfair to expect a moisture-loving shrub, for example, to thrive in a dry and sandy situation, no matter what might be the method by which it was moved thither. Study your conditions, therefore, below ground as well as above. Consult your State Agricultural Station on matters of soil and drainage, making it a special point to familiarize yourself with the local geology in so far as it affects these matters. Then pick out suitable plant material, pin your faith to the ball of earth and sympathy and understanding of plant needs and habits, and go ahead. You will be surprised at the results and learn still another valuable garden lesson.



### The "Pergola" The Beautifier of Permanence and Individuality for Private and Public Grounds

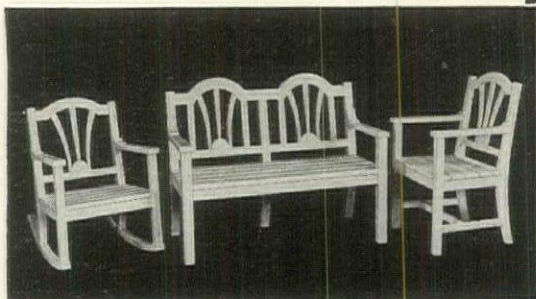
As designed and constructed by Hartmann-Sanders Co., the Pergola is effectively adapted to the modest garden of limited area as well as to the most pretentious estate.



No. 10 Rose Arbor for \$37.50 F.O.B. Chicago

Lawn set No. 94-96  
Chair No. 94 \$14.00  
Rocker " 94 \$15.00  
Seat " 96 \$28.00  
F.O.B. Chicago

**"ROSE ARBORS"** The "Better-Built" kind constructed not only for attractiveness, but for permanency as well. Our Catalogue contains several other designs of pretty arbors, which are just as reasonably priced. All our Garden Craft is painted three coats pure white. (No charge for Crating.)



**SIMPLICITY** and good taste in Garden Craft are essential if it should harmonize with the restfulness of interior home furnishings. Here, too,—you will find suggestions which are suitable for making your garden a reposing place for leisure hours.

*HAPPY surroundings tend to convert idle moments into years of pleasant memories. An Arbor with seats, is a comfortable place for tea, or a bridge game, or an hour with a new book.*

THIS advertisement shows only a few selections of suggestive features taken from our catalogue which contains over one hundred practical illustrations of distinctive garden decorations for beautifying the surroundings of home.

When writing for copy enclose 20 cents—and ask for Catalogue "P-33."



Rose Arbor—with seats  
No. 20 \$90.00  
F.O.B. Chicago

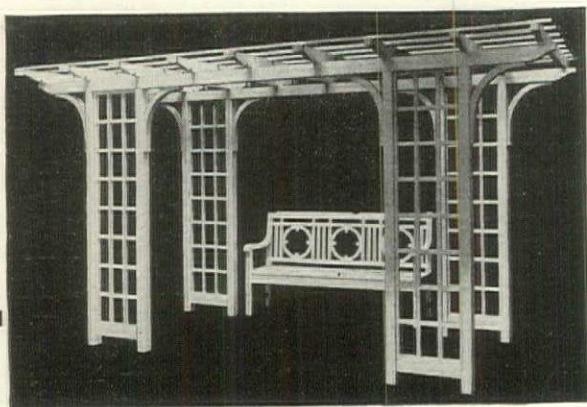
**HARTMANN-SANDERS CO.**

Special exhibit of our goods can be seen at the International Flower Show, Grand Central Palace, New York City, March 13th to 19th.

Factory and Main Office  
2155-57 Elston Avenue  
Chicago, Illinois

New York Office and Show Room  
6 E. 39th St., New York City

Arbor No. 24  
Price \$110.00  
F.O.B. Chicago  
Seat No. 68  
Price \$35.00  
F.O.B. Chicago





### Dreer's Six Famous American Asters

AMERICAN grown Asters are one of our leading specialties and our list comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price, or from what source, and while we offer this season, over sixty distinct varieties and colors, none of which can be excelled for quality, we have selected this collection, which embraces six distinct types and colors which we feel sure will give entire satisfaction to the most critical growers of this popular flower, not only on account of their free growth and profuse flowering, but also for large size and excellence in quality.

We will furnish this Collection of DREER'S SIX FAMOUS AMERICAN ASTERS, comprising one packet each, of six choicest varieties, for 65 cents, postpaid.

#### DREER'S GARDEN BOOK FOR 1922

Six pages are given to the description and illustration of Asters, together with cultural directions. It also offers a complete list of other Flower Seeds, Vegetable Seeds, Lawn Grass and Agricultural Seeds, Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy of DREER'S GARDEN BOOK FOR 1922 will be mailed free if you mention this publication.

HENRY A. DREER

714-716 Chestnut Street  
Philadelphia, Pa.

### A LOWER PRICE ON A POWER-MOWER

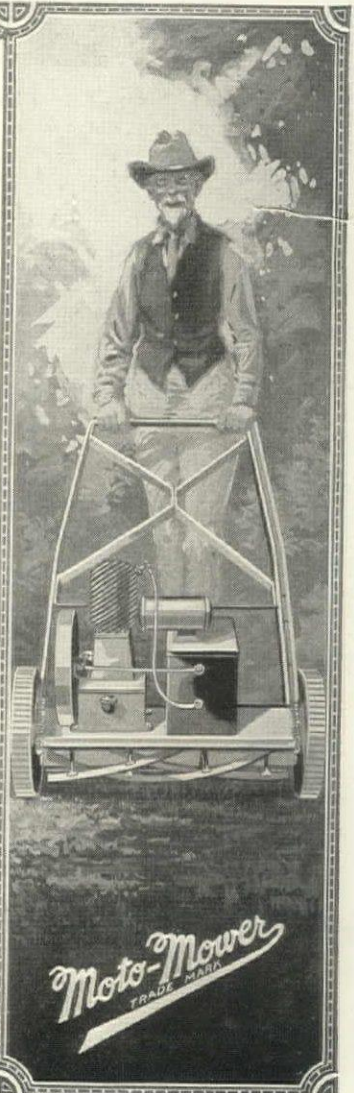
DO you know you can now buy a strong, durable, efficient, thoroughly proven power mower for only \$175? This is the price of our 24-inch machine.

We have been able to produce and sell this machine at a price lower than other mowers, because of its patented features, which eliminate dozens of parts and hundreds of pounds of weight—only eleven moving parts—weighs only 160 pounds. Same fine workmanship, durable construction, as our more expensive machines, and cuts five acres a day easily. Used by hundreds of prominent individuals and concerns.

Send us the dimensions of your grass area, and we will give you an estimate of what your cutting cost and time should be, and the savings you could expect, together with an interesting book about the Moto-Mower.

Large Model, 27-inch Moto-Mower  
Price Complete \$210

THE MOTO-MOWER COMPANY  
3242 East Woodbridge St.,  
Detroit, Mich.



### A NURSERY CATALOG of Unusual Helpfulness

That is what folks say of Green's Nursery Catalog.

A Catalog that is a Text Book

Helpful information about fruit culture, written by Charles A. Green, makes our catalog one of the most valuable for intending planters. Instructions on planting and care of fruit trees and descriptions of varieties written in such a manner as assist judgment. It will be sent with our compliments to readers of House & Garden. The 1922 issue will be even better than its predecessors. You should have it at hand as a guide in planning your garden activities for 1922.

#### Fruit Specialists Since 1881



From one end of the country to the other the nursery stock of Charles A. Green is famous for its hardiness. Northern grown, vigorous and well-formed trees. Experienced planters who have seen our big fields of fruit trees have said that they were the best in the country. Not only are they large vigorous trees full of vitality, but they have come from buds of trees now bearing fruit at Green's Fruit Farm. Thus they can be relied upon to be absolutely true to name, which is one of the most important things in connection with tree growing. Mr. C. A. Green's assistants of long

experience have learned how to dig, pack and ship trees so that they will reach their destination in the best possible condition.

#### GREEN'S NURSERY COMPANY

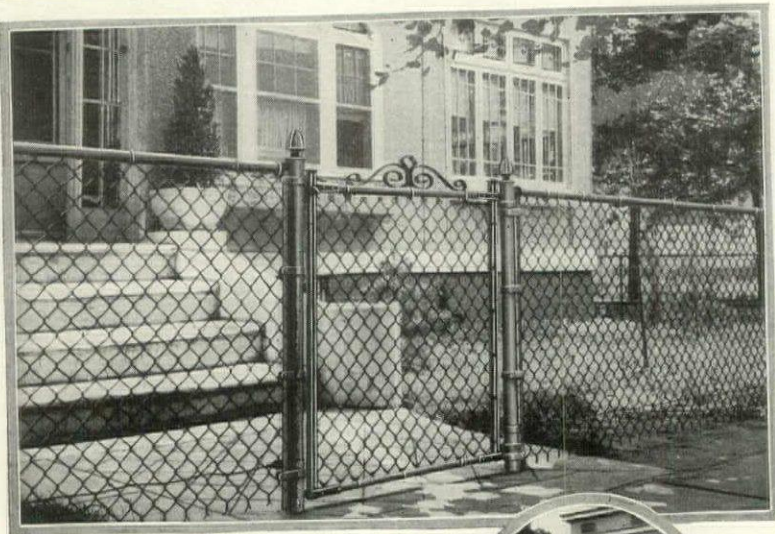
133-143 Green St.,

Rochester, N. Y.



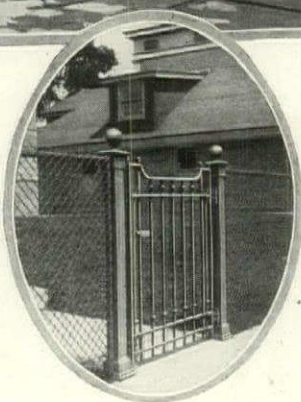


A product is as valuable as the organization behind it



Reproduction of illustrations on page 4 of "GOOD FENCES"

## GOOD FENCES



ALL Anchor Post Fences have one thing in common: they are good through and through: in material, manufacture, and erection.

It would be difficult to find structures more exposed to the elements. Strength of material and excellence of mechanical design are of little value unless we have durability.

All parts of our wire fences are galvanized by the hot-dip splter process, the best and thickest protection that can be given to iron. We know that our posts will last for twenty years, and many of them still in service have been set for a longer period.

## ANCHOR POST



This is the book, *GOOD FENCES*, a beautiful Rotogravure, measuring 8½" x 11"

### PHOTOGRAPHS of ANCHOR POST FENCES

faithfully reproduced in this 16-page Rotogravure Book, give you a wide range of choice. We have the proper fence and gate for every location—in wire or iron.

To home owners, public officials, and others seriously interested in this subject, it is

#### SENT FREE

The book does not pretend to show our complete line. But of the many types illustrated there may be one which would serve your needs. Send for a copy. If any other information is needed, our nearest Sales & Erection Office will be glad to send a man to discuss the matter with you.

### ANCHOR POST IRON WORKS

Hudson Terminal Building 52 Church St., New York, N. Y.

Sales and Erection Offices in

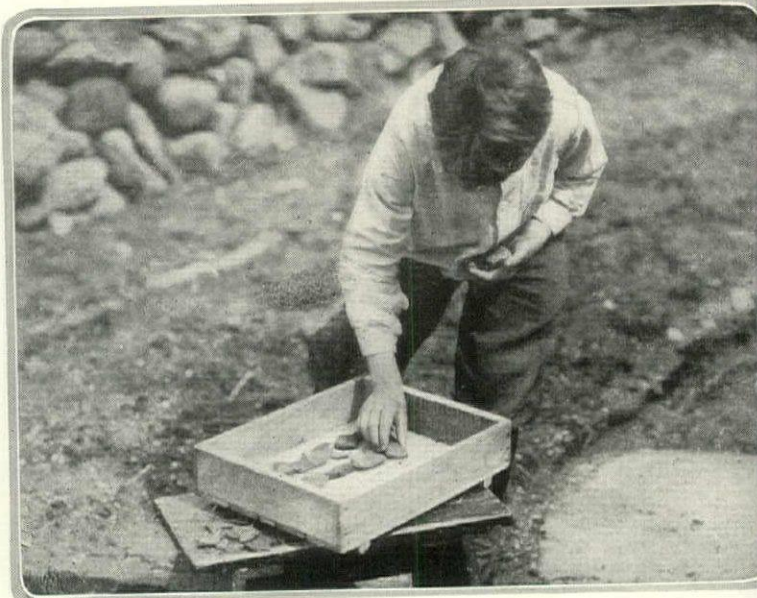
(2384-G)

Boston..... 79 Milk St.  
Chicago..... 8 So. Dearborn St.  
Cleveland..... Guardian Bldg.  
Hartford, Conn..... 902 Main St.  
Rochester, N.Y..... 1604 Main St., East

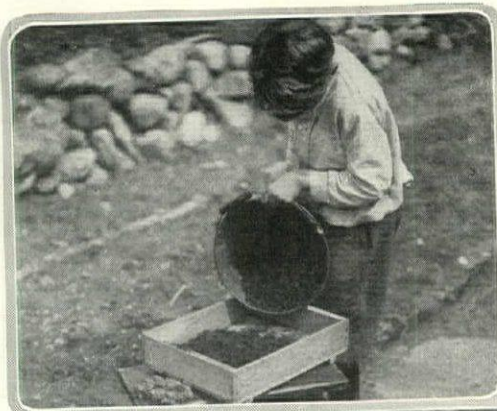
Mineola, L. I., N. Y..... Jericho Turnpike  
Pittsburgh..... 2011 Penn Avenue  
Philadelphia..... Real Estate Trust  
Detroit..... Penobscot Bldg.  
Cincinnati..... 141 Fourth St.

Thirty years of fair dealing backs Anchor Post Fences

## STARTING THE GARDEN SEED

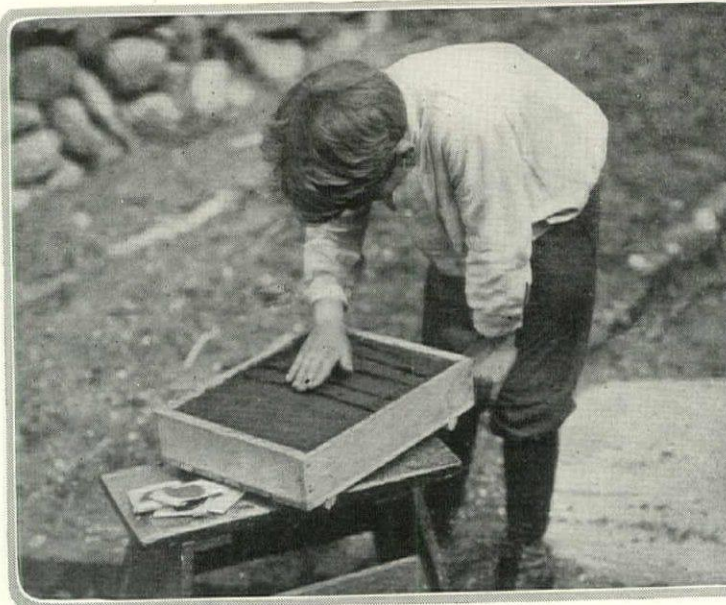


The "flat" in which flower or vegetable seeds are started early indoors is shallow box



The earth should be reasonably rich, finely sifted and light and loamy in texture. Pack lightly and level off

The seeds are sown in shallow "drills"—straight little rows about 2" apart, made with a pencil point or sharp pointed stick. Sow the seed thinly, direct from the envelope or hand



The seed is barely covered, few kinds needing more than ⅛" of soil over them. The earth is firmed down gently over the seeds with the palm of the hand or some flat object, and then well watered



# Kunderd's Marvelous New Ruffled Gladioli

offer something entirely new and original for your garden. Far removed from the common sorts in size and color, their ruffled beauty will make your garden distinctive. No other grower has ever produced anything to compare with these marvelous new types and colors.

## Kunderd's 1922 Catalogue

describes many new sorts introduced for the first time; illustrates 19 of these new Gladioli in natural colors and many others in halftone. 52 pages of Gladioli descriptions and cultural directions, with special instructions for growing show flowers. The most instructive Gladiolus catalogue ever issued. Send today for a free copy.

**A. E. Kunderd, Box 2, Goshen, Indiana, U. S. A.**

*The Originator of the Ruffled Gladiolus*



## Fast, Accurate and Economical

Whether you mow half an acre or fifty, there is real dollar economy and added lawn beauty in the work a 4-Acre Power Mower will do.

Light in weight, it handles "close-up" mowing around trees, flowers and shrubs with the same speed and accuracy that it travels over the open spaces.

**Half an Acre or Fifty**

*Does the work  
of five hand  
mowers. Works  
all day for 35c.*



### A Single Trial Will Prove It

The 4-Acre Power Mower welcomes every test you can give it. Start it, follow it, turn it, climb with it. Then let it cut its way through grass so long that a hand mower would clog and jam.

*Complete details sent at once on request. It means no obligation.*

**JACOBSEN MFG. CO.**  
Racine, Wisconsin

## Cuts Most Grass Per Dollar

## Alexander's Dahlias

*Your choice of a*  
**"Hundred Forms and a Thousand Colors"**



A Collection Guaranteed to Please You  
for \$2.00 prepaid (Tubers)

Madonna, white Peony-flowered  
Mina Bangle, scarlet Decorative  
Maude Adams, pink and white Show  
W. B. Childs, purple-maroon Cactus  
Zeppelin, lavender Peony-flowered

My Catalog is Free - Please Ask for It.

**J. K. ALEXANDER**  
The Dahlia King

425-435 Central St., East Bridgewater, Mass.







## "Welcome" and "Goodbye"

You are setting the stage for much of life's drama when you select an entrance for your home. We agree that you can not give too great a consideration to its quality and design.

Curtis doors and entrances are made to fulfill your demands for both strength and beauty. Curtis doors are made of selected materials by skilled workmen. Features in their construction insure their durability against use and weather. The designs are by architects of high standing and are along lines approved by leaders in good taste.

The same excellence is common to all Curtis Woodwork—some 250 items of windows, stairs, mantels, moldings, frames, and built-in furniture. It is all skilfully made in widely accepted designs from the best of materials.

You will find Curtis Woodwork low in price when you consider its quality. That's because we give you the advantages of the economies of large production and of standardized manufacturing.

Curtis Woodwork is sold only through retail lumber merchants. You can tell Curtis Woodwork by our name on every piece.

If you do not know where you can see Curtis Woodwork, write us for the name of a nearby dealer and for beautifully illustrated literature.

1866  
**CURTIS  
WOODWORK**  
"The Permanent Furniture for Your Home"

THE  
**CURTIS COMPANIES' SERVICE BUREAU**  
Dept. G Clinton, Iowa

Maintained by the following Curtis manufacturing and distributing plants:

Curtis Bros. & Co., Clinton, Iowa	Curtis, Towle & Paine Co., Topeka, Kansas
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Curtis Sash & Door Co., Sioux City, Iowa	Curtis Detroit Co., Detroit, Michigan
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Sales offices at Pittsburgh, New York and Baltimore

The makers of **CURTIS** Woodwork guarantee complete satisfaction to its users. "We're not satisfied unless you are."

If your home plans have not taken shape you will find our "Better Built Homes" of great help to you. Each volume contains floor plans of at least 32 homes, with both exterior and interior views. Use the coupon for convenience.

THE CURTIS COMPANIES' SERVICE BUREAU  
Department G. Clinton, Iowa

Enclosed please find \_\_\_\_\_ in stamps for which please send me "Better Built Homes," Vol. VI (3, 4 and 5 room houses), 50c; Vol. VII (6, 7 and 8 room houses), 50c; Vol. IX (50 bungalows, story-and-a-half and two-story houses), 50c. Check the one or ones you want. ☐ Vol. VI. ☐ Vol. VII. ☐ Vol. IX.

Name \_\_\_\_\_

Street or R. F. D. \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_

No: (6)

Horticultural Name: (Platycodon Mariess Album)

Common Name: (Dwarf White Balloon Flower)

Form Planted: (Root Division) Date: (4:17:20)

Observations: (5/6/20) Making first show of foliage, 4")

(5/29/20) Space covered with effective foliage)

(7/15/20) Blooms appearing in quantity; bluish white, bell shaped flowers)

(9/15/20) Still blooming effectively; splendid foliage)

(10/18/20) Blooms disappearing)

(11/12/20) Blooms gone; curious but effective seed pods and foliage make plants still valuable.)

RECORD CARD  
for  
INDIVIDUAL PLANT

(Note: This has proved to be one of most valuable plants in garden on account of duration and quality of bloom and foliage.)

A series of record cards like this, one for each plant or species group in the garden, will be a most valuable practical guide for the future and a fertile source of pleasure in retrospect

## A RECORD OF THE GARDEN

A GARDEN is such an evanescent thing. A succession of varying effects is flashed upon the screen at almost weekly intervals. Some plant here has drooped to insignificance and another there has burst into bloom before we have had a chance to form a lasting mental picture of the garden's general appearance at any certain time.

Now, such a mental picture would be a tremendously valuable thing to have when, just before the planting seasons, we fondle newly arrived catalogs and seek to determine just how and where we can make improvements. It is practically impossible with any certainty to make changes for the better without being able at the same time definitely to visualize the exact requirements of each particular grouping in the garden, nor is it safe always to rely upon the memory for failures among the perennials that require supplanting by more durable varieties. But these are only practical considerations. There is, in addition, the increased interest our gardens will hold as we note down in some systematic fashion the performance of its plants for future reference; there is an undeniable satisfaction in the possession of a detailed plan of its plant groupings.

With these two accessories, a plan and a card file, the fleeting effects of the summer months will be constantly at hand, as apparent in January as in June. It is well worth, in pleasure and profit, a few minutes of our garden time each week. But it must not be overdone. For when any garden record becomes intricate it becomes a duty, and when it becomes a duty it becomes tedious, and when it becomes tedious it is very apt to end.

If the garden has been designed, if its planting has been definitely arranged beforehand on paper, there should be already prepared a detailed planting plan showing the beds in outline and the plant groupings within them. If the garden has simply grown one should be made.

This operation is a fairly simple one, requiring only a sheet of cross-section paper, a 6" rule and a pencil. White cross-section paper with pale green lines and with ten cross-sections to the inch should be used. On this paper each inch in length and width represents 10' and each small square a square foot. The size of the garden will determine the size of the sheet, so that if the garden is, say, 50' by 100', the sheet, to allow for a margin, should be not less than 7" by 12". The sheet, when cut to the proper size, should be thumb-tacked to a thin board to make its handling all

the more convenient. When the outline of the garden and the locations and outlines of the various beds have been plotted on the paper the most difficult part of the work will be over. There should be no attempt in plotting the plant groupings to go to extremes of exactness; a plan showing the approximate relative size and location of each group is all that is necessary and variations of 6" more or less will not affect the general idea of the thing. As each group is outlined it should be given a number and this number should be set down opposite the name and amount of the plants of that group on an accompanying list. On the completion of such a plan as this the owner will have in his possession his garden in miniature. He can work in his garden on rainy days and when it is lying under a foot of snow.

To complete his garden record he will need a memorandum of the performance of those plants with which he is less familiar, ones which he is putting on trial, as it were; he will need some means of accurately noting down the success or failure of various color effects of bloom. He may do this most readily by obtaining ruled 4" by 6" cards that will fit into a loose-leaf folder. In the front of the book he may keep his plant list with its reference number to the planting plan. The cards may be arranged as the one illustrated or they may follow any scheme that he prefers. Each should give, however, both the horticultural and common names, the form in which it was planted, whether by seed, seedling or root division, when it was obtained and when it was planted. Below these may be put observation of its growth, the nature and duration of its bloom and foliage and whatever else may be of value.

If the gardener will carry this notebook with him into the garden he will undoubtedly find each time something worth jotting down and his garden will begin to mean a great deal more to him than it ever has before. At the end of the first year he will find himself in the possession of an invaluable collection of information, an ever-increasing amount of data that will far excel that which he may get from catalogs and cyclopedias. He can accurately plan all the necessary changes during the winter months and be ready to put them into effect in the spring with an assurance that would be otherwise impossible. But most of all he may constantly enjoy, as his garden grows, one of the most fascinating garden tasks imaginable.

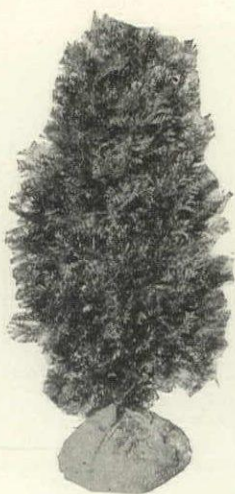
RICHARD H. PRATT, 2ND.



## Little Tree Farms Special Offer

### 6 Choice Evergreens \$10.

Will Make Your Home Grounds More Beautiful



ORDER NOW

This sample offer consists of one Blue Spruce, one Arborvitae, one Prostrate Juniper, one Erect Juniper, one White Spruce, one Red Pine. 1½ to 4 ft. high. Three times transplanted, shipped with ball of earth, tied with burlap, packed in crate and delivered to express at Framingham, Mass. Shipping weight about 150 lbs. Remittance with order.



View of Little Tree Farms II

Send for the "Book of Little Tree Farms." 44 large pages with 150 illustrations of new landscape plantings. Instructively written to help you. Used as a text book in many agricultural colleges and listed in U. S. Dept. of Agriculture. Sent free.



**Little Tree Farms**  
AMERICAN FORESTRY  
DEPT. A2 COMPANY BOSTON  
*The "Birthplace of Little Trees that Live."*



FOR SPRING

Your home grounds will be made far more beautiful, valuable and enjoyable by adding these choice decorative evergreens to your foundation plantings, screens, borders and entrances. This collection of evergreens is useful anywhere.

USUALLY BEARS FIRST YEAR PLANTED

Always the  
Second Year  
Breaks Records  
the Third Year

Do you ask stronger evidence, read this:  
**403 Perfect Peaches on 4 year old tree.**

Mr. C. E. Strawbridge, of Lima, Ohio, writes us under date of August 26, 1920, as follows: "On April 10, 1916, I set out one of your new Rochester Peach trees. Last year we picked 5 peaches from it, each averaging the size of an average tea cup. **THIS YEAR WE HAVE PICKED EXACTLY 403 LARGE PEACHES FROM THIS ONE TREE.** Many people have seen this tree, and can hardly believe their own eyes. One of its admirers was Postmaster J. E. Sullivan, who wants me to put him in touch with the **"FELLOWS WHO HAVE SUCH TREES FOR SALE."**



Yellow  
Free-  
Stone

Ripe  
in  
August

**ROCHESTER  
PEACH**

Trees planted in Spring, 1918, bore 150 to 200 peaches past summer.

**THE EARLIEST YELLOW FREESTONE PEACH KNOWN**

"Rochester is greatest money making peach in the world"—Statement by large orchardist.

Originated in Rochester, New York, tree is strong, upright grower, has stood sixteen degrees below zero and produced a full crop, while the Elberta and Crawford, under the same conditions in the same orchard, produced no blossoms and consequently no fruit.

Mr. Yarker, Greece, N. Y., who has an orchard of 500 trees, reports 17 peaches picked in August from a tree planted the previous spring.

Mr. C. M. Thomas, 215 W. 40th St., Savannah, Ga., purchased a Rochester Peach from us last February, and picked the first fruit in July.

CATALOGUE—For descriptions and prices of a complete list of Glenwood products, send for a copy of our 1922 catalogue E-2 of Dependable Trees and Plants—it's free.

✉ We are headquarters for genuine Rochester Peach.

**GLEN BROS., Inc., Glenwood Nursery, Established 1866  
ROCHESTER, N. Y.**

## FORBES SEEDS

### Are You Fond of Squash?

Yes or no! When you taste this real improvement in summer Squash you will be content with no other. When cut in half the long way, baked in the oven with butter, and the halves served individually, our

### NEW "DES MOINES" SQUASH

will completely surprise you. It is simple to prepare and easier to enjoy, particularly after the first taste. One customer writes "I never ate a Squash that tasted so good to me." Baked or boiled, it is the best there is. By August 10th the ground will be literally dotted with the small Squashes.

**Pkt. 25 cts., oz. 50 cts., ¼ lb. \$1.40, postpaid**  
Send for yours now and at the same time ask for a copy of

**Forbes' 1922 Catalogue**

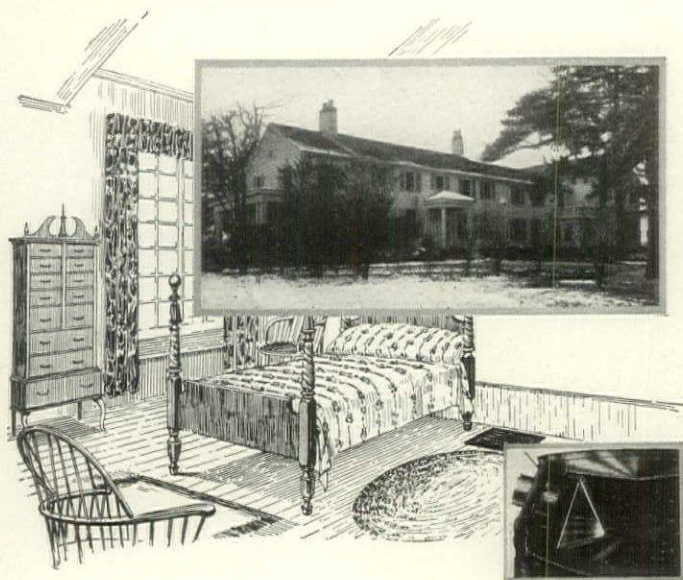
accurately describing the things worth while in vegetables, flowers, lawn and farm; full of interest and helpful advice. Free on request.

**ALEXANDER FORBES & COMPANY**

**119 Mulberry Street Newark, New Jersey**







## Have you a Room That's Hard to Heat?

March is the month that puts a heating system to the most severe tests. There are days of high winds and extreme cold, and there are warm, spring-like days when very little heat is needed.

The Kelsey Warm Air Generator meets one extreme as well as the other.

For the most exposed room, the most difficult to heat, a special cap (as illustrated) may be used, sending directly to that particular room all the heat from a certain section of the warm air chamber, yet providing ample heat for the other rooms.

For the warm days, even a little wood fire will keep the chill off.

Kelseys installed thirty years ago are still giving satisfactory service, and the saving in coal bills has paid their cost many times.

We shall be glad to answer any questions you may ask about the Kelsey.

**THE KELSEY**  
WARM AIR GENERATOR  
(Trade Mark Registered)  
237 James St., Syracuse, N.Y.

New York Office  
565-K Fifth Ave. (Cor. 46th St.)

Boston (9) Office  
405-K P. O. Sq. Bldg.

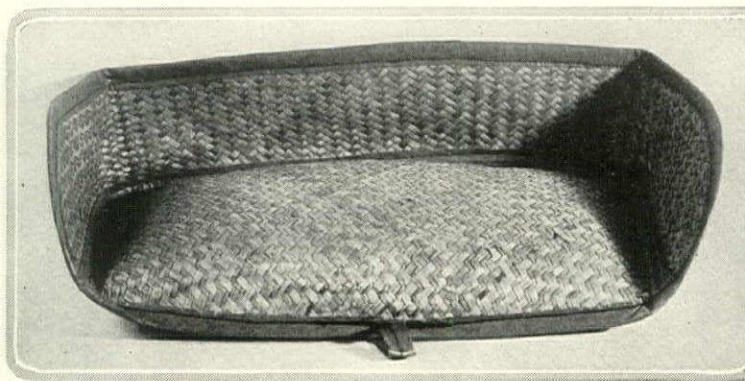


Trade Mark

Registered

## ACCESSORIES for the GARDEN LOVE

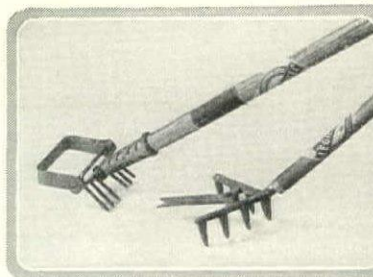
All these articles may be purchased through the  
House & Garden Shopping Service, 19 West 44th  
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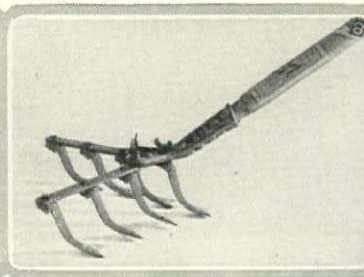
Above is a kneeling pad  
made of strong rush with  
the bottom protected by  
oilcloth. It is 14" long  
and priced at \$1.50



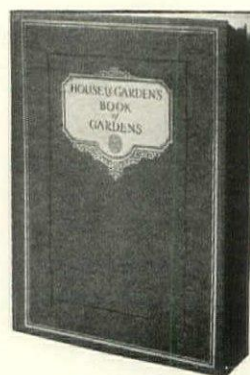
(Left) Grape shears that  
cut and hold the stem,  
made of the finest steel  
are \$3. They may also  
be used for pruning roses



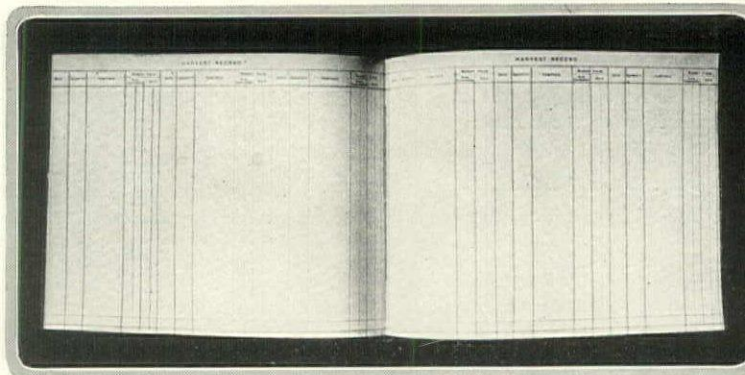
The tool at the left cuts weeds  
and cultivates the soil, \$1.15.  
The heavy scratch weeder is  
\$.85



A substantial seven tooth hand  
cultivator is adjustable 4" to  
10" wide. It may be pur-  
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All types of gar-  
dens, plans and  
planting lists are  
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HOUSE & GAR-  
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A garden record book is a boon to anyone desiring to run a vegetable  
garden on somewhat of a business basis. This book with its columns  
for data of all kinds enables one to keep an accurate account of all  
the happenings of a garden, 75 cents





### Evergreen Cheer Throughout the Year

HERE'S nothing like a cheery spot of evergreen—hedge, windbreak, screen, foundation planting or a single specimen or two here and there—to soften the harsh, unlovely grasp in which Winter holds your home surroundings.

About your grounds to-day, you'll find dozens of places that could be made colorfully attractive through otherwise colorless months by the friendly presence of EVERGREENS. There are few things more beautiful than symmetrical Evergreens touched with snow!

Of course you can't make improvements in time for enjoyment this Winter, but you can for NEXT—by noting such places NOW and filling them in the early Spring with FRAMINGHAM EVERGREENS—the famous hardy stock insuring selection superb.

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## GROMOR



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GRANULATED

## Calcium Chloride

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## SOLVAY

Granulated

### CALCIUM CHLORIDE

"The Natural Dust Layer"

Solvay is a white chemical salt, particularly adapted for use near or around the house, owing to its lack of objectionable features such as odor, tracking, discoloration, etc. It is harmless to men or animals and not injurious to auto tires, varnish or vehicle paints. A combined dust-layer and surface binder, it is by far the most effective method of road treatment.

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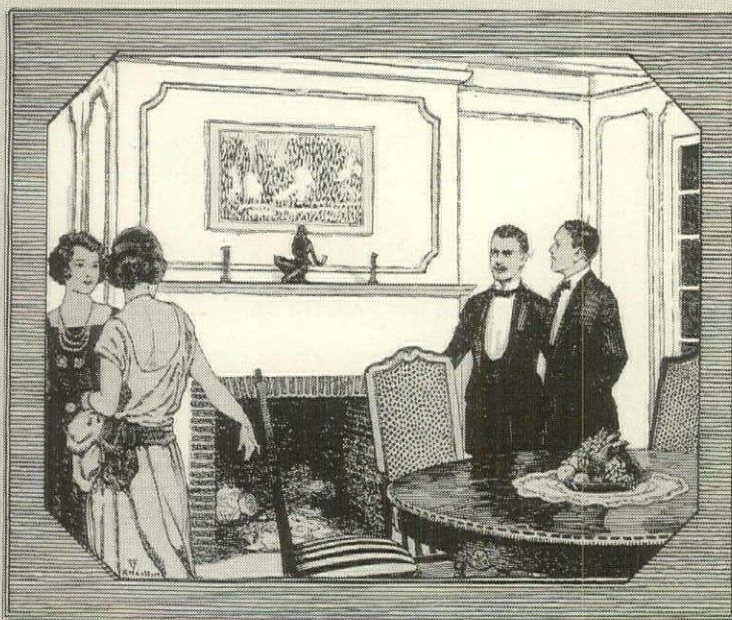
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SYRACUSE, N. Y.







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"I saw it first in London. It's the same enamel they used in the Blackstone."

Ripolin was first used in the most prominent hotels and public buildings in Europe. Then it came to America, eighteen years ago. Here it won instant recognition among the architects and decorators of the largest hotels, clubs and prominent buildings. Its success, its beauty and particularly its economy have influenced its choice for the decorating of American homes of the better type.

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The flowers of the tulip tree are among its many assets. They are yellow and showy, admirably set off by the light green, oddly shaped leaves

## Trees for the Garden

(Continued from page 49)

a little forethought we can use this type of material as accent points to give a touch of individual charm to an otherwise unbroken line. The towering masses of cedars, with their lights and shadows, or the upright masses of the Lombardy poplars are suited for such effects. Heavy masses of trees such as oaks, pines or other large evergreens, with pinenes here and there to allow a choice bit of distant view to be seen, serve as admirable backgrounds for smaller plantings in the foreground. Then too, we have such trees as the white birches and the beeches which have such distinctive colorings that they are worthy of a prominent place in our border plantings where they will lighten, by their note of contrast, a dull corner, or they can even serve as terminations to long vistas across the garden or lawn.

When such material is used it is necessary to plant shrubs under them which will endure partial shade. The native viburnums with their showy flowers in the spring and their brilliant berries in the fall are very serviceable here, as are the shrubby cornus such as red-twigged dogwood, silky dogwood or the red and the yellow osier. The snow and coral-berry, (*Symphoricarpos*) are also effective with their bright berries in the winter.

Evergreens are very satisfactory in border plantings, for their color, which is such a contrast, seems to impart life even in winter when the garden is apt to be a dreary spot. It is always best to plant these trees in groups. The effect is then more pleasing than if they are treated as specimens and dotted at regular intervals throughout the planting. They are the most serviceable screen for objectionable views, as they "block out" at all seasons. And they are excellent for windbreaks, as they seem to shred the fury of the wind into more gentle breezes. As backgrounds for garden structures or ornaments they are unsurpassed, for against them the color and detail of the object stand out with great clearness. This is also true of the smaller flowering trees, such as the cercis and the dogwood whose blossoms lose so much in detail when shown against the open sky, but against an evergreen they are twice as beautiful. Cedars, arbor-vitæ and pines, especially the white pine, are best for background groups, but hemlocks, when they are large enough to be effective, are also good. Firs and spruces are interesting when they are young, but as they grow older they are apt to become thin and scraggly in appearance.

A very pleasing note of contrast in

border plantings, which is seldom achieved, can be secured by allowing a specimen tree to stand clear from the rest of the planting at some salient point. Old apple trees or cedars used in this manner add great dignity to a garden by seeming to lend it age, or to make one feel that the garden has been drawn about the tree rather than that the tree has been placed for the benefit of the garden. Trees large enough for shade, used in this manner, make admirable places for garden furniture.

All gardens to be effective should be enclosed. Even though we may be pleased with distant views and the surrounding landscape we must steel our hearts and block them out of our garden picture in order that we can appreciate its detail. The English have secured this effect by the use of high masonry walls, which are still hard and harsh, even with their wealth of creepers, and seem to spoil, with their abruptness, the effect of Nature's handiwork, which we prefer to emulate in our plantings.

In America we have developed a satisfying enclosure by the use of shrubbery, but an over-abundant use of material of much the same characteristics is very apt to produce a feeling of monotony. Too often in trying to get away from this feeling the enclosing order has become a collection of freaks and monstrosities through the use of variegated and highly colored foliage plants, or through the use of a great many varieties in small groups of two of this and three of that, with one of the other tucked away here and there. We seem to have overlooked the great possibilities presented to us by the use of small flowering trees such as the dogwood, the cercis, the hawthorns, the host of flowering fruits such as crab-apples, plums and peaches, and the many others of similar nature which will give relief from this bane of monotony and lift the garden out of the ordinary into something unique and individual. This is especially true when the amount of space for the garden is so limited that we cannot have the luxury of a heavy background of large trees.

It is hard to select the best flowering trees from the multitude offered, but it is fairly safe to say that practically all of them serve well the purpose of giving a delightful bouquet of bloom which is more prominent and more significant than the average shrub. The difference in height adds contrast to the small and more regular shrubs and so breaks the continuity of line.

(Continued on page 100)





## Dodson Bird Houses



*We found March the best month to put out new bird houses. They have a chance to season a little before the birds come. It's the early birds, too, that need protection.*

*Joseph H. Dodson*  
President, American Audubon Association

### Here are the houses—that have saved hundreds of trees and shrubs

Last March, 500 Dodson Bird Houses of various designs were installed at the Olympia Fields Country Club, Chicago. During the summer every house was occupied. The club grounds were alive with birds, bird songs filled the air. More than this—the trees, shrubs and greens were protected from insect pests. The troublesome mosquito was materially reduced in number.

A few Dodson Bird Houses scattered thru your garden—one hanging from a tree—will attract the birds. Mr. Dodson has created them after thirty years' loving study of the birds. They are most picturesque and built of staunch materials. We send them to you anywhere. Let them add a touch of refinement to your grounds. Write to Mr. Dodson.



Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28 inches high, 18 inches diameter. Price \$6.00.



Purple Martin House, cottage style, 28 compartments, 32x27 inches. Price \$16.00. Other styles up to \$78.00.



Automatic Sheltered Feeding Table—operates like a weather vane, always a shelter against the wind, with 8-ft. pole, size 24x22x12. Price \$7.50. With copper roof, \$10.00.

### JOSEPH H. DODSON

731 HARRISON AVENUE

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Dodson Sparrow Trap, guaranteed to rid your premises of this noisy, quarrelsome pest, \$8.00.

**FREE** Mr. Dodson's fascinating booklet, "Your Bird Friends and How to Win Them," with all the styles of Bird Houses and Mr. Dodson's valuable suggestions. A colored bird picture suitable for framing will also be sent free.



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When you cultivate your garden with Planet Jr. your work is all play—healthful exercise. You cultivate standing straight—no bending, no kneeling. And Planet Jr. works so quickly, right close up to the row without injuring the plants.

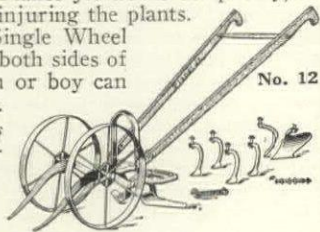
No. 12 Planet Jr. Double and Single Wheel Hoe Combined straddles and hoes both sides of a row at once. So light, a woman or boy can use it; so strong, it lasts a lifetime.

The illustrated Planet Jr. catalog shows just the Planet Jr. garden tool you need. Write for your copy today.

S. L. Allen & Co., Inc.

Dept. 34

5th & Glenwood Ave., Philadelphia



**Planet Jr.**



## Flowering Dogwoods!

**T**HERE is a charm, delicacy and sentiment about the Dogwood that make it particularly fascinating to plant-lovers. It flowers so young (no tedious waiting) and so profusely—has such brilliant deep crimson autumn foliage, with ruby berries which tempt the birds in flocks—and looks so becoming in almost any situation, alone or in group planting—always yielding beauty, never demanding any particular care or worry—you simply can't help loving it. Experts say we have the best Pink Dogwood they've seen anywhere—and we think our white is just as fine! (White, 2 to 11 ft., 75c to \$5.00; Pink, 2 to 9 ft., \$1.50 to \$12.) They blend beautifully.

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THE WM. H. MOON CO.

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which is 1 mile from Trenton, N.J.





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If you are brushing your teeth in a wrong way, learn what this new way means.

Authorities now advise it. Leading dentists everywhere are urging its daily use. Millions of people employ it.

Make this ten-day test and let the results show you what really clean teeth mean.

### That dingy film

Film is what clouds the teeth's beauty. It causes most tooth troubles. Countless teeth dis-color and decay because the old ways of brushing do not effectively fight film.

Film is that viscous coat you feel. It clings to teeth, enters crevices and stays. That is what discolors—not the teeth.

Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

### Ways to end it

Dental science has in late years found two ways to fight film. It has proved them by careful tests.

Now they are embodied in a new-day tooth paste—called Pepsodent—for daily application.

Dentists here and abroad now advise it. It is now bringing a new dental era to some 40 races of people.

### Other new effects

Pepsodent brings three other effects, natural and very important.

It multiplies the salivary flow—Nature's great tooth-protecting agent. It multiplies the starch digestant in the saliva, to digest starch deposits. They may otherwise cling and form acids.

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Thus every use does five things which dental authorities now regard as essential.

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A 10-Day Tube of Pepsodent is sent to all who ask. That shows the delightful effects. In a week you will realize that this method means much to you and yours.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

They mean such cleansing, such protection as old ways never brought. Get this 10-Day Tube and see how much they mean to you and yours. Cut out the coupon now.

**Pepsodent**  
PAT OFF  
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The New-Day Dentifrice

A scientific film combatant, which also acts in other essential ways. Approved by highest authorities, and now advised by leading dentists everywhere. All druggists supply the large tubes.

### 10-Day Tube Free<sup>756</sup>

THE PEPSODENT COMPANY  
Dept. 746, 1104 S. Wabash Ave., Chicago, Ill.  
Mail 10-Day Tube of Pepsodent to

Only one tube to a family

### What you will see

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coat disappears. Then read the scientific reasons for the other good effects. It will mean a new era in teeth cleaning.

## Trees for the Garden

(Continued from page 98)

There is something about trees which tends to give a place a more cozy, homelike and comfortable feeling. There is always a breeze under them, even when the summer sun is scorching the nearby lawns and blistering the asphalt; and in the winter they bend solicitously over the house and give it protection. If we have more trees about our homes we will find that it is much more easy to develop an out-of-door life, for the trees seem to beckon with a great insistency, and to make the lawn more livable.

In selecting lawn trees we generally consider their shading possibilities, but with these we should try to combine other interesting characteristics in order that we might differentiate from the street tree plantings by using something which it is not possible to use in that location. We might use the oaks, the lindens or the maples, but why not delight ourselves with shade trees which also bear flowers? The most striking perhaps is the horse-chestnut which forms a broad spreading pyramidal tree which is lit in the spring with myriads of candle-like blossoms at the tips of the branches. Or the tulip tree (*Liriodendron*) which has large tulip-like flowers in May and a good foliage of peculiar-shaped leaves. It is a rapid grower and is free from fungus and insect growths.

Trees may be selected for the color of their foliage. The copper beech (*Fagus purpurea*) and the darker purple beech (var. *Riversi*) have an abundance of attractive foliage whose color is very striking. The tree develops into a wide spreading and symmetrical mass whose branches sweep the lawn and form complete pictures in themselves. The difficulty in using such material is that the amount of room needed is great; otherwise they will seem to crowd and become eyesores, because of their intense colorings, unless they are backed and supported by other trees with a green foliage to counteract their unusual impressions.

*Liriodendron* is another tree which

owes its popularity to its interesting color. But trees of this nature have been used so long and so many times in identical locations that it is a lacking to find them in other places, or lacking. In fact it is so easy to overdo the specimen tree planting that it is necessary to give a warning that it is necessary to save many a place from becoming an arboretum in appearance through the over-abundant use of exotic material. Be content with one or two such trees, and do not give them too prominent locations. Use them as contrasting notes of color to give variety to masses of setre which are native or in common use.

Trees may be chosen for their valuable contribution to the landscape picture in their vari-colored bark and branches. Foremost in this group are the birches. The paper birch, the white birch and the gray birch are all effective, especially when used in clumps. The American beech is another tree which has a very pleasing color note in its steel-gray bark, while its abundance of leaves makes it an admirable shade tree. The English beech is more compact, and branches to the ground. It is slower in growth, but makes an effective screen because of its heavy foliage which is more or less persistent. The fern leaf (var. *heterophylla*) and the weeping beech (var. *pendula*) are interesting varieties. The yellow birch also has an interesting color in bark. It is a yellowish gray and has the peculiar habit of shedding in long strips which is quite distinctive and effective. The tree develops into a well rounded outline, and has branches which are pendulous, giving the tree an added charm.

Other trees may be selected for their brilliant autumn colorings. Several of this class have already been mentioned, but to these we might add the black birch with its clear gold, the scarlet of the red maple, the ruby, vermillion and orange of the other maples, the deeper purple of the red and scarlet oaks, and the persistent gold and brown of the oaks and beeches.

## Tree Fruits to Plant This Spring

(Continued from page 51)

ornamental in the sanest sense of the word. How fresh and luscious are those ripened fruits, no less delicious to the eye than to the palate. And if these things fail to convince you, consider the form and foliage of the trees themselves, regular yet graceful, lusty green almost from frost to frost, and in the larger kinds like the ordinary apples and cherries, furnishing abundant shade on the sultriest of summer days.

Fruit trees fall naturally into two classes: the standard or large, and the dwarfs. The first of these, exemplified by the apples with whose appearance we are all familiar, occupy so much space when fully grown that they are hardly adaptable to small places which cannot be devoted exclusively to them. A standard apple or cherry should have fifteen feet of clear space, for roots as well as branches, on all sides of it. Naturally, therefore, its use as an ornamental is restricted to good-sized areas such as lawns and spacious yards. One can hardly count on growing much in the way of flowers or shrubs within the 30' circle which each of these trees should have.

For the small place, then, or the shrub border whose lines and varieties are informal, you would do well to turn to the naturally small trees like plums or the dwarf forms of the apples and pears. Just as soon as you look into the field of dwarf trees you will find the range

of ornamental as well as utilitarian uses widens tremendously.

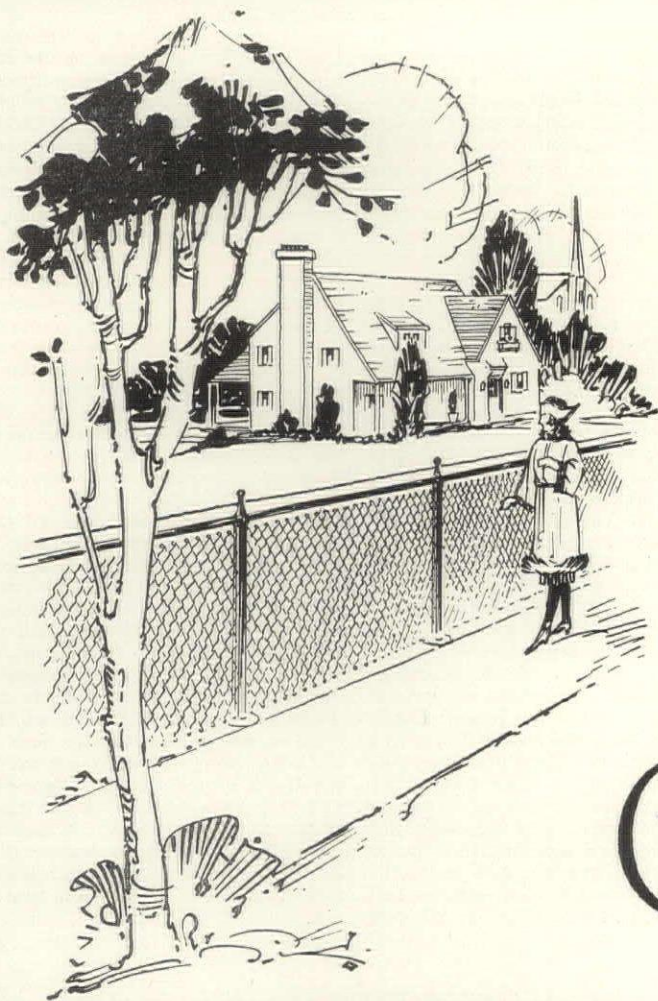
First, there are the ordinary dwarfs, true miniature trees four or five feet high, needing no more space than a shrub of similar height, but yielding astonishingly heavy crops of fruit that in every respect compares favorably with the product of standard sized trees. As specimens on little lawns, in the mixed shrub border, here and there and almost everywhere around the home grounds, these little trees will prove a pleasure from whatever angle you consider them. And they are the essence of ease when it comes to those tasks of spraying, pruning and picking which every fruit tree demands.

Then there are the dwarfs trained in special shapes—espalier trees, the expert calls them—so that they may be planted in a number of special situations. In England, and to a far less extent in this country, they are grown close against walls, their branches pruned and trained to give a flat shape that spreads along the background like an open fan laid against it. Here, obviously, is a great saving of space, as the tree takes scarcely more room than an ivy in the same situation.

Again, the espalier tree may be grown against an artificial trellis or other special support, or a row of them can be formed into a flat hedge or boundary

(Continued on page 102)





# Beautiful-Dignified-Enduring

CYCLONE Fence is designed and built to meet the requirements of property owners who demand refinement and propriety in home surroundings.

While affording effective protection against would-be intruders, Cyclone Fence harmonizes with the character of grounds enclosed; imparts individuality to premises and completes the attractiveness of your home. It is sturdy and will give permanent service and satisfaction.

From a variety of handsome patterns, you may select fencing particularly appropriate for your home. Write Department Z100 for beautifully illustrated fence booklet, "About Fence for Your Home." No obligation.

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General Offices: WAUKEGAN, ILLINOIS  
Factories: Waukegan, Ill., Cleveland, O., Fort Worth, Tex.

# Cyclone Fence

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consisting of beautiful floral colors arranged in varying tones of light and shade and designed in keeping with its accompanying architecture.

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of artistic ability, but we do feel that we may be able to help those who are desirous of having grounds showing individuality and character.

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Ask for special list of Standard (tree) Roses

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Plantings of any magnitude.

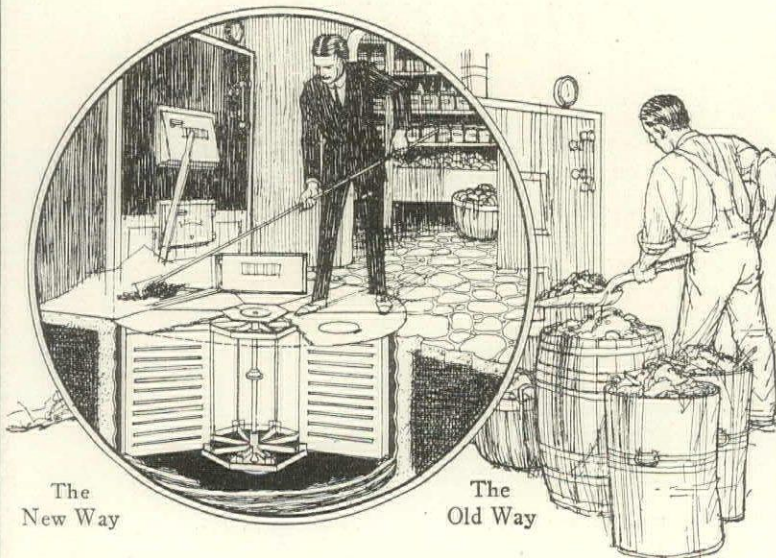
Nurserymen & Florists

Rutherford

New Jersey



"The Cellar as Clean as the Rest of the House"

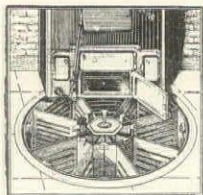


## Install a Sharp Rotary Ash Receiver

If you want a dustless cellar with no dusty ashes or unsightly ash cans in sight, and no more disagreeable shoveling of dirty ashes—put a **Sharp Rotary Ash Receiver** in your cellar.

It keeps ashes stored out of sight beneath the cellar floor with one can always under the ash pit. Space adjacent to the heater room can be made useful for a laundry, a billiard room, or recreation room.

That dreaded daily unpleasant task of shovelling ashes is reduced to a simple matter of raking ashes through the hole in the pit into the can beneath.



The above illustration is a view of the receiver with cover plates removed showing the cans mounted on the revolving steel frame.

The illustration shows how it is placed and how easily operated. Nothing gets out of order. You can install any of the three sizes—five, eight or twelve cans with any size or style heater. The cans are mounted on a revolving steel frame in a cement pit under the cellar floor. Several weeks' accumulation of ashes are kept out of sight.

Write at once for our latest booklet which tells how it takes the work out of handling ashes, and how easily it is installed.

**Sharp Rotary Ash Receiver Corp.**

601 Bridge Street

Springfield, Mass.

New York Office

50 East 42nd Street

## Tree Fruits to Plant This Spring

(Continued from page 100)

far more neat and occupying no more space than a line of well pruned grape vines. For this latter purpose it is advisable to set in a line of solid posts strung with horizontal strands of heavy wire a foot apart to which the branches of the trees can be fastened.

Several of the leading nurseries carry espalier fruit trees, and unless you care to go to considerable trouble it will be better for you to get these than to try developing your own. The shape of the espalier tree must be determined in the early stages of its growth—a matter which calls for experience and close attention to specialized details. Once the form is well established, however, as in the case of the trained trees offered for sale, you will not find it difficult to keep it developing along the right lines.

While we are on the subject of nursery stock, let me urge you strongly to be guided in the selection of your fruit tree varieties by the advice of some reliable grower who is familiar with the conditions in your particular locality. There are hundreds of varieties of apples, peaches, pears and others, but not many of them would succeed the country over. Variations in soil, climate and so on must be taken into consideration when making selections. And to help you in this choice no one is better equipped or more willing than the nurseryman of national reputation. It is to his interest as well as yours that you derive the maximum of satisfaction from the trees you buy and plant. The State Experiment Stations, and the U. S. Department of Agriculture at Washing-

ton, are other sources of valuable information.

Whereas many are in favor of planting all except the "pit" fruit tree (peaches, cherries, plums and apricots) in the autumn, they can be successfully set out in the early spring before active growth starts. The soil should be well drained and moderately rich, and in digging the holes you must make them amply large to accommodate the roots without crowding or any derangement of their naturally spreading form. Set each tree about two inches deeper than it has been growing, but fill in the soil only to that point on the trunk which marks the former ground level. This will leave the tree surrounded by a shallow basin which will serve to catch and hold the rain-water rather than let it run off.

When the hole is dug, set the tree in the center of it, perfectly vertical and with the roots spread out naturally. Hold it thus with one hand, and with a spade in the other, shovel in enough soil to cover the roots and hold the tree in position. Soak this thoroughly with water to settle it into every nook and cranny, and let it stand for an hour. Then fill in three or four more inches of earth and tramp it down firmly on all sides, being especially careful that the trunk of the tree remains straight and upright. Finally, fill in to the proper level, tramp down, water thoroughly, and cover the surface with litter leaves or some similar material until the roots really take hold and the tree leafs out.

## The Rose in America Today

(Continued from page 88)

to see the far more extended use of good roses as shrubs and lawn objects.

But American hybridizers are not behind with the recurrent-blooming hybrid tea roses. In purely garden sorts we are well ahead, for the 1921 award of the Bagatelle trials in Paris was to Miss Lolita Armour, a rose of wonderful coloring originated by Howard & Smith, of Los Angeles. This gold medal, the world's highest award for a rose, is the second in five years coming to America, and to the same grower. Mr. Howard took similar honors in 1917 for his Los Angeles rose.

Probably twice as many roses are grown under glass in America for my lady's corsage as in all the rest of the world combined. A rough estimate two years ago put the quantity at not less than a hundred million blooms. The urge for new varieties is consequently strong, and great rosarians are continually at their patient work. The high standard set, and the high basis of commercial honor assumed, appeared in the late fall of 1917 when one grower, who had announced a wonderful new pink rose, and had sold to florists who took his word more than a hundred thousand plants for early delivery, withdrew the variety and canceled the sales because the variety had developed a curious variation in color and habit.

It is known that other new roses in this class are coming. They are not of immediate interest to the garden-grower of roses, though some of these florists' roses develop, or escape, successfully into the garden. For example, Columbia is now a very beautiful and vigorous garden rose, as it has gotten outdoors from its greenhouse triumph. Premier is an-

other of these good escapes, and the favorite Ophelia came to America to live indoors, now finding our gardens quite congenial.

The year 1922 will witness the general trial of several new foreign roses, doing well in Europe, but purely a gamble in America. Someone will probably worry through the Quarantine 37 regulations a German rose, Reinhard Bäck-decker, which is claimed to be a "yellow Frau Karl Druschki," a claim that is exceedingly important if true! A prominent American grower is prepared to send out the chef-d'oeuvre of the greatest French rosarian, Monsieur Jules Pernet-Ducher, who has named this clear yellow hybrid tea for the loved son he gave to France, Souvenir de Claudius Pernet.

England and Ireland have many new roses, but not one in twenty-five ever catches on in America. This is because they are bred in and for a climate very different from ours. The humid air of Britain does not prepare roses for the American Sahara of the Middle States in summer, nor for the alternate zero winds and brilliant sunshine of our winters. It is for this reason that the American Rose Society is earnestly fostering the trial gardens for the testing under our conditions of these new candidates for favor, and is as earnestly favoring the promoting of the production of roses in America by Americans for America. There is no narrow sectionalism in this latter position; it is a position of necessity, of justice to the rose.

The rose in America is decidedly up-to-date in 1922, and it is rapidly gaining in quality, position and prevalence.







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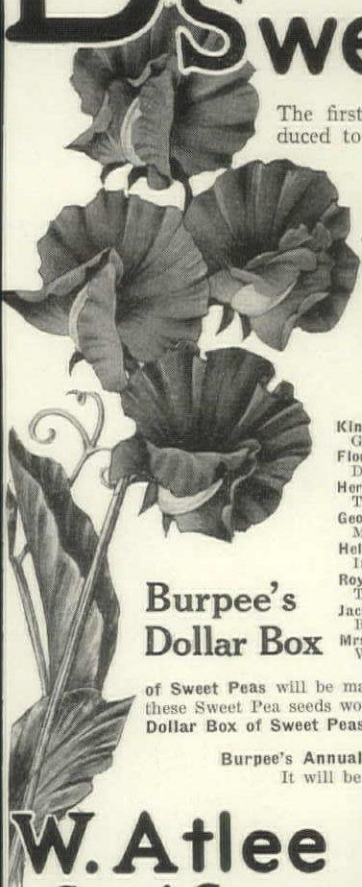
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| <b>Hercules</b><br>The finest deep pink              | <b>King Edward</b><br>A giant crimson               |
| <b>George Herbert</b><br>Magnificent rich rose       | <b>Margaret Madison</b><br>Large azure blue         |
| <b>Helen Lewis</b><br>Intense crimson orange         | <b>The President</b><br>Dazzling orange scarlet     |
| <b>Royal Purple</b><br>Truly a royal purple          | <b>Mrs. G. W. Bishop</b><br>Beautiful salmon cerise |
| <b>Jack Cornwell, V. C.</b><br>Rich velvety blue     | <b>Ochid</b><br>The finest lavender                 |
| <b>Mrs. A. G. Gentle</b><br>White edged scarlet pink | <b>Rosina</b><br>Pastel Rose                        |

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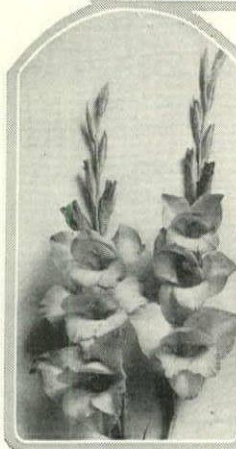
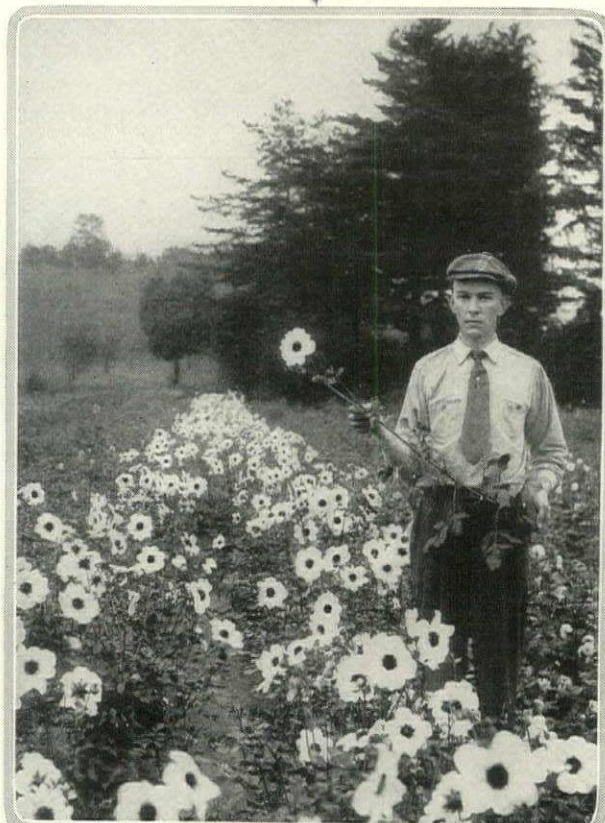


The new snapdragon *Indian Summer* is a glossy copper color and very large flowered. In size it suggests a modern gladiolus. Courtesy of Max Schling

*Mandalay* is a pale violet self-color iris, tall and free flowering, with the fragrance of a water-lily. Courtesy of the Glen Road Iris Gardens

## FLOWER NOVELTIES OF MERIT

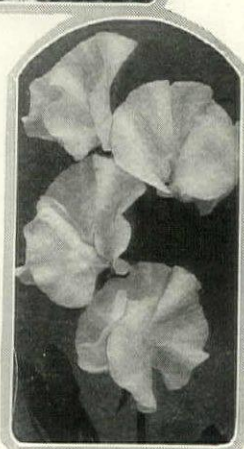
Some More of the 1922 Offerings  
Which Deserve Particular Notice



A remarkably large, upstanding white dahlia is *Queen of the Singles*. National Show Gardens

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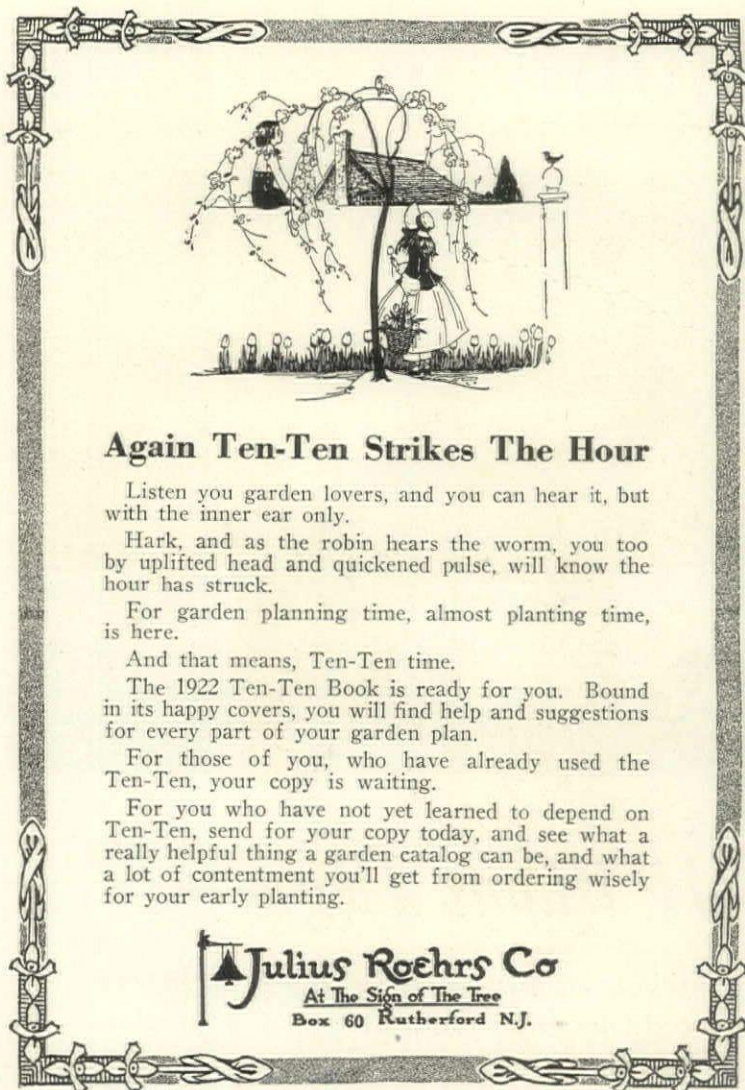
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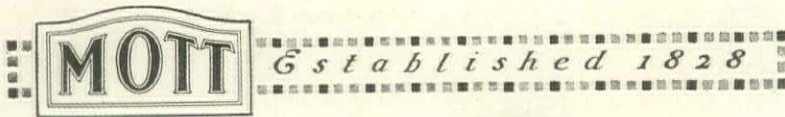
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## NOTES OF THE GARDEN CLUB

THE Garden Club of Pasadena, organized in 1917 and of which Mrs. H. I. Stuart is the President, has 60 active members, men and women, and one honorary member, who meet once a month—generally excepting July, August, and December—throughout the year. A brief portion of the program is devoted to seasonal horticultural subjects, an hour of the remaining time being occupied, aside from necessary business, by speakers on topics such as: "How Gardens Appear to an Artist", Mr. Ralph Clarkson of Chicago; "The Gardens of China", with slides, Mr. Rex Wheeler of a Pekin College; "What England Can Teach Us About Gardening", Mr. William Tyler Miller; and original "Poems on Wild Flowers", read by Mrs. James Stratton Porter.

Other speakers are drawn from among the local horticulturists and landscape architects. Tea is served after the close of the program and the gardens are enjoyed.

Instead of holding its own flower shows the Garden Club cooperates with the Horticultural Society's shows, held twice a year, contributing funds, part of which are given only on condition that the exhibits shall be marked with both the botanical and common names.

Among the special features of the many lovely gardens of members may be mentioned the acacia blooming in variety during the winter months, followed by *Ceanothus* (California lilac) on the estate of Mr. and Mrs. M. Cochrane Armour; the cacti of Mr. Benjamin Fenton; a collection of begonia at Mrs. J. C. Fitzgerald's; and interesting types of landscaping, as the Japanese, Italian, informal cottage, colonial, hillside, English, and one planting arranged as a setting for outdoor plays. This last at Miss Flora Harper's.

The Garden Club has interested the City Commissioners and Forest Rangers in suppressing signs and "fraternity letters" in the interest of preserving the beauty of the mountainsides. The Commissioners have also been asked to allow the Club to plant a large tract of land with native California trees, shrubs and flowers, forming an Arboretum, and the Wild Flower Committee is also planting wild flowers in the City parks.

A committee of the Garden Club lends aid to the Community Players, arranging the decorations required, all the flowers and greenery being brought from the members' own gardens. Several members have written for publication, among them Mr. Charles Francis Saunders, author of "Western Wild Flower Guide," "Useful Wild Plants of the United States and Canada," etc.

THE Garden Club of Spring Lake, N. J., whose President is Miss Anne Hinchman of Philadelphia, was founded in 1914, and has 21 members, summer residents of Sea Girt and Spring Lake, most of whom do personal work in their gardens.

Meetings begin in June and close in September, being held as much as possible in the gardens. In 1921 Dr. John W. Harshberger, of the University of Pennsylvania spoke to the Club, with slides, of the Dunes and Dune Plants; Mrs. Mary La Boiteaux read a paper on Gardens in Poetry, and Dr. Thomas J. Headlee, State Entomologist of New Jersey, gave an address on The Gypsy Moth and Other Garden Pests, and How to Treat Them. Mrs. Carl Roebeling, one of the members, was to have read a paper on Some Observations on South America, but was unable to carry out her plan. Mrs. Willard C. Brinton delivered an address, with colored slides, on A Gardener in the Orient, and Mrs. William E. Green presented a paper on The Romance of Our Trees.

One field day was passed in visiting the gardens of members of the Rumson Garden Club. The most important

plans for the year have been forming a herbarium, each member being expected to assist in this work; public planting and giving garden books to libraries. The President, Miss Hinchman, did the illustrations for "Nantucket Wild Flowers," by Alice O. Albertson. The print program of the Club quotes from Alfiere Austin, closing with "Show me your garden, provided it be your own, and I will tell you what you are like."

THE Garden Club of Paducah, Kentucky, was organized in May, 1921, by Mrs. George Flournoy as the President, in whose gardens most of the meetings have been held—weekly to June, and bi-weekly in September and October. The active membership is limited to 25, and an interest in protecting native plants, trees and birds required, in addition to a personal care of gardens.

During June and July the program of the meetings is social, associate members attending and different neighborhood groups arranging the entertainments; but the spring and fall meetings are devoted to study. Mrs. Flournoy has developed her own country place with rather an experimental planting to test the adaptability of various forms of vegetation to the climatic conditions of Kentucky.

When the club was only three weeks old it arranged a peony show with entries in the windows of a department store, and sold flowers on Mothers' Day for the benefit of a day-nursery. A field day was devoted to visiting undeveloped Forest Park when President of the Park Board offered a landscape architect's plans for conservation.

The most important work and plan of the club are securing the endorsement of the City Commissioners for adopting of spring bulbs, iris, peonies, Dorothy Perkins roses and hardy chrysanthemums as official flowers for Paducah; the planting of them being supervised by the club, which plans to have exhibitions of these flowers. A settlement is to receive the proceeds of sales of plants and bulbs, and in December a flower booth was to be managed at Bazaar of the Woman's Club.

THE Garden Club of Ridgewood, Long Island, whose president is Mrs. Edward J. Smith, was founded in 1914 and has 55 members. Meetings are held bi-monthly, one for business and one social meeting. Although the gardens are all small, during the War 25,000 vegetable plants were given away. Fox Hills Hospital has also been visited and cigarettes, etc., taken to the wounded soldiers. In 1919 a Communion Christmas Tree costing \$200 was planted and is lighted by electricity during holiday week.

THE Garden Club of Richmond, Mass., of which the founder, Mrs. W. Rockwood Gibbs, is the President, was organized in May, 1916, and is composed of about 30 women members, who meet fortnightly from May to October, inclusive. The program is conducted without outside aid, and topics were almost exclusively horticultural in 1921. At the opening meeting in May, the President explained the Different Means of Plant Propagation and presented the Club with printed copies of the program for the season, briefly and artistically set forth in convenient card form.

In June, Mrs. Colt told of Rockwood's; in July the Culture of Mushrooms was treated by Mrs. Williams, and in September Miss Plunkett spoke on Gardens of Holland. The most important plan of the club is the preservation of the wild flowers.

ELLEN P. CUNNINGHAM



# GRAPES

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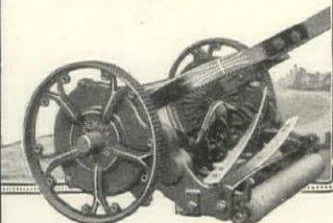
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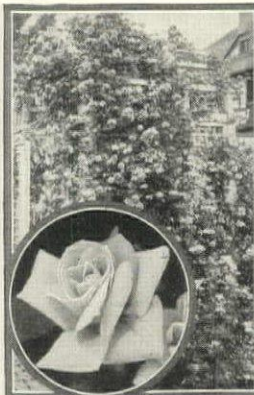
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(Signed) Henry Hicks

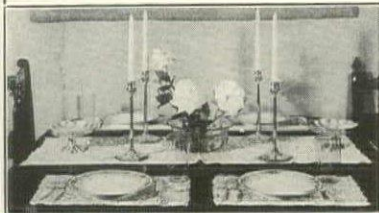
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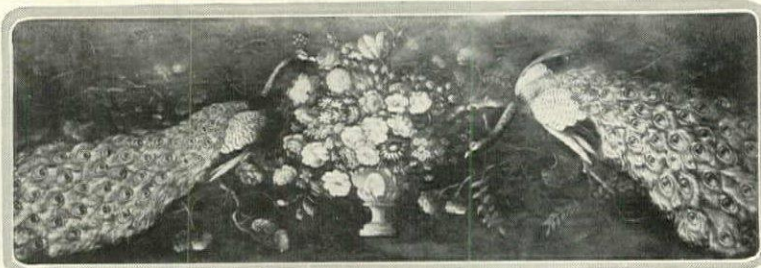
## The Little Gallery



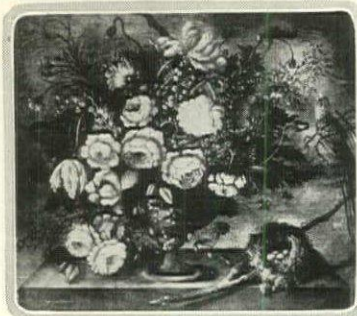
### Table Decorations

Italian and Spanish Linens  
Special Decorations in Wedgwood  
Italian Pottery and Venetian Glass.

FOUR EAST 48th STREET  
NEW YORK CITY



Above is a wide panel that would make an effective over-door decoration in a room devoid of color. The brilliant birds add interest. It was done by Arthur Lassow



Against cool paneled walls this modern flower painting with all the merits of an 18th Century one provides just the amount of color necessary. By Arthur Lassow

## Over Mantel and Door Decorations

(Continued from page 82)

and color of hangings, upholstery and rugs.

If however, one desires decorative walls and does not care for an elaborate all-over design, it is possible to introduce color and variety at certain intervals, for instance, in those conspicuous spaces over the mantel and door that cry out for decorative treatment of some sort.

The fireplace grouping is the central point of interest in a room. Here people gather instinctively and here furniture should be arranged for comfort and convenience. The space above the mantel is of prime importance and with careful decorative handling becomes a spot of central interest. The decoration, whatever it be, should accord in scale with the size of the space to be filled. An unusual and lovely over-mantel picture besides being of intrinsic value must be in harmony with the surround-

ing architecture to achieve its purpose of symmetry and beauty.

There is a wide choice of subjects for the space above the fireplace. Quite the most effective is an old portrait suitably framed, the soft, warm tones of long ago colors coming to life again in the mellow play of firelight. Architectural and landscape paintings are attractive in certain types of interiors and mirrors are always good, tending as they do to enlarge the room.

The most charming of all the over-mantel decorations are the fruit and flower paintings of the 18th Century. These lend themselves to many types of rooms, the mellow, antique effect of once brilliant colors in no way interfering with practically any scheme of furnishing. Also a panel showing a profusion of graceful blossoms makes the ideal over-door decoration, two examples of which are shown on these pages.



A very beautiful example of modern flower painting is shown in the room above. Against a silver background the flowers stray in colorful profusion. Dorothea Litzinger was the artist

## The MILCH GALLERIES



"Mother and Child" by George de Forest Brush

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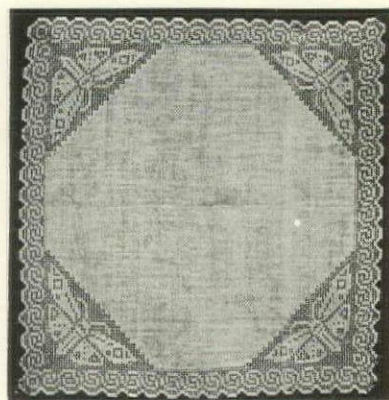
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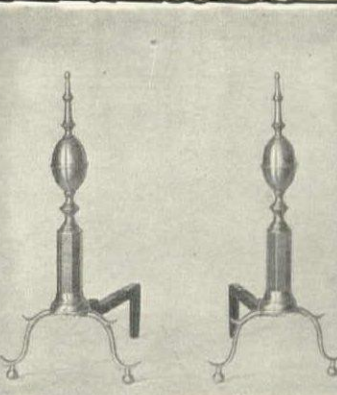
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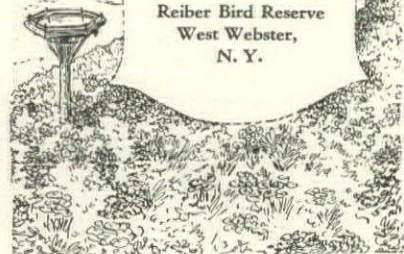
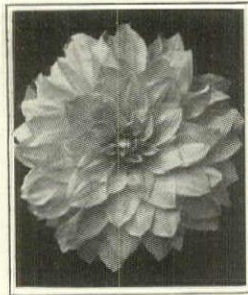
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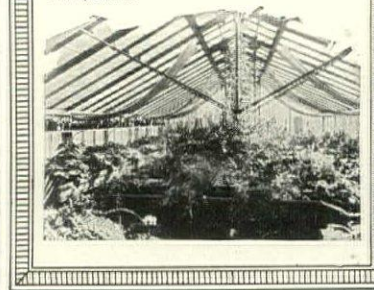
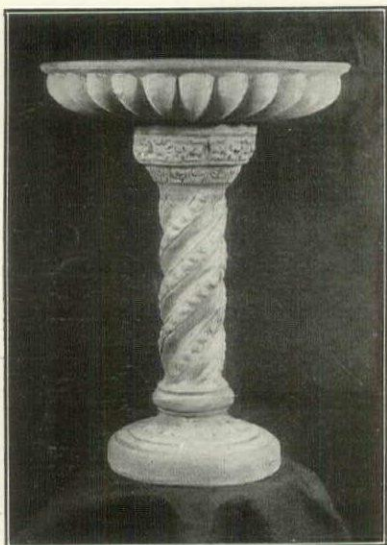
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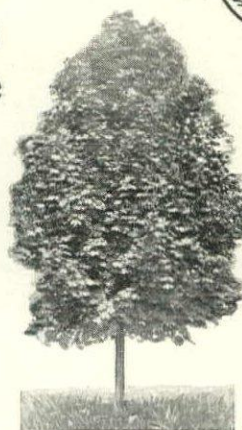
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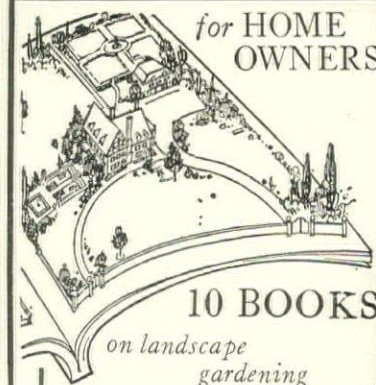
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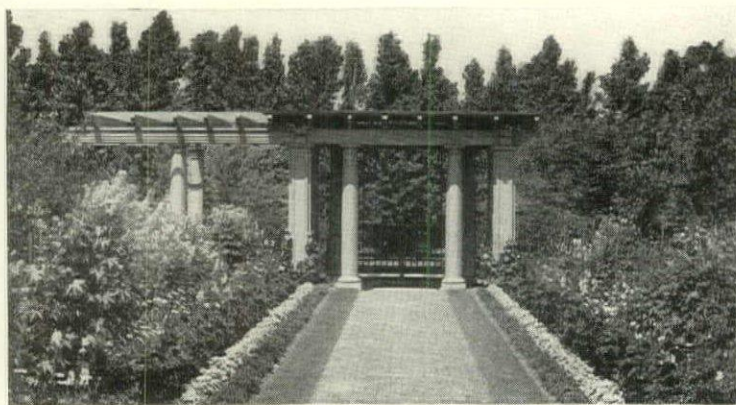
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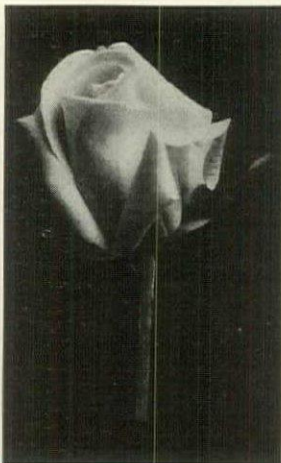
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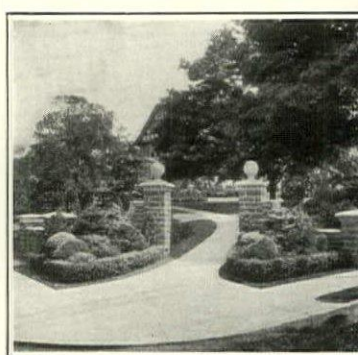
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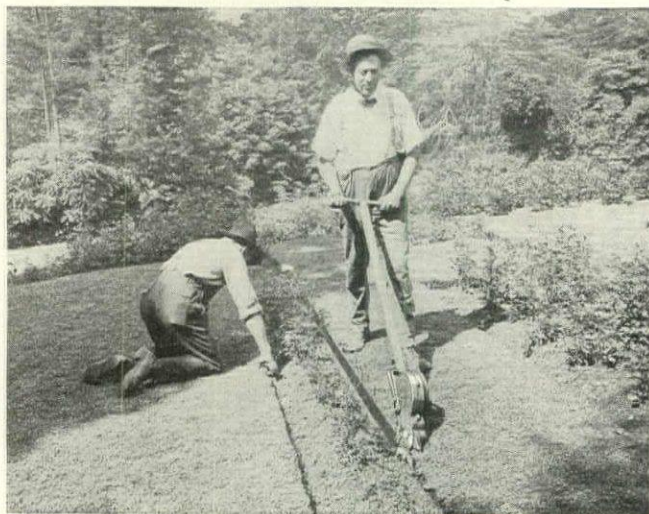
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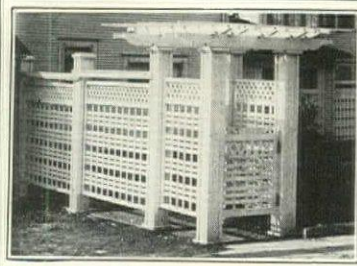
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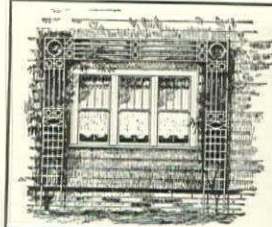
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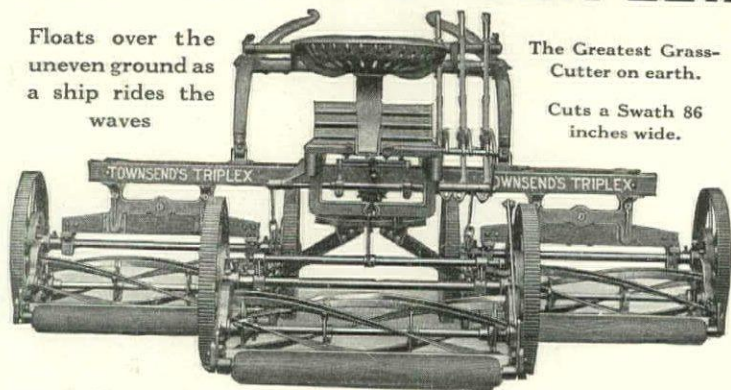
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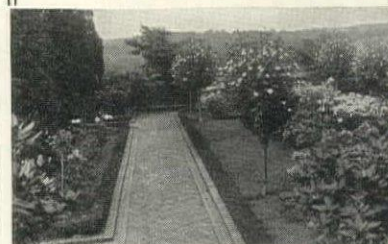
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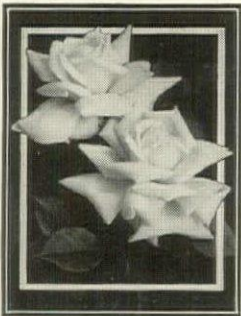
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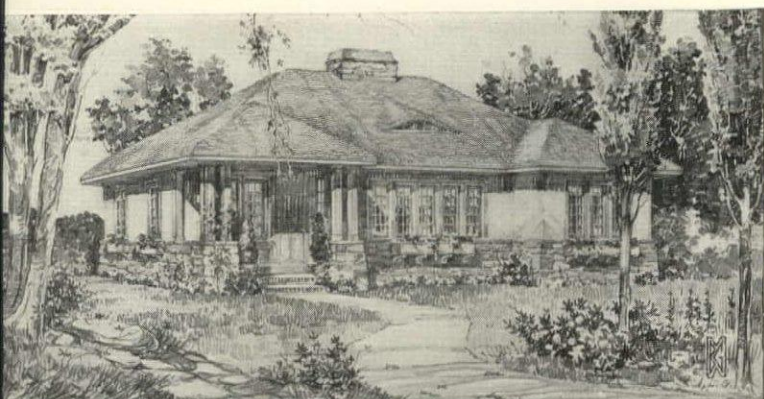
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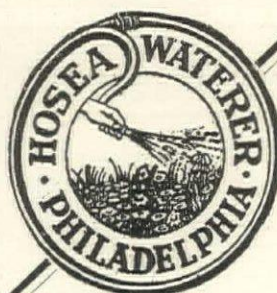
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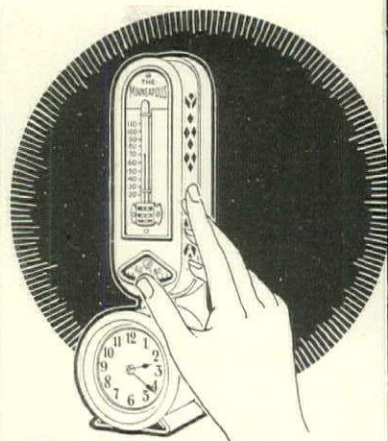
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Automatically, the "Minneapolis" Heat Regulator will control the furnace drafts and maintain a uniform temperature throughout your house during the day—and a lower uniform temperature during the night.

Ordinarily you "fire up" only morning and night. You always save fuel, work and worry. A half-million in use.

Write for Beautifully Illustrated Booklet—"The Convenience of Comfort". Mailed free.

Minneapolis Heat Regulator Co.  
2790 Fourth Ave., So.,  
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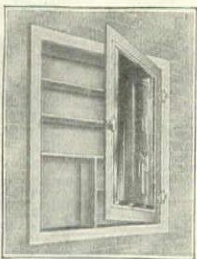
The "MINNEAPOLIS"  
HEAT REGULATOR

"The heart of the heating plant"

## Snow White

HESS  
STEEL MEDICINE CABINETS  
and  
LAVATORY MIRRORS

Sanitary Beautiful



Better than wood—never sag, shrink, warp or stain. Easily cleaned with soap and water. The enamel is guaranteed never to crack, blister nor peel.

Low in price, but fine enough for any bathroom.

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1223 Tacoma Bldg. Chicago  
Makers of HESS WELDED STEEL  
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## REDUCE Easily... Naturally

Three Slices  
of Basy Bread a day,  
Help reduce your weight  
in a natural way.

Doctors' Essential Foods Co.  
Orange, N. J.

Dear Sirs:

I have finished my fifteenth loaf of Basy Bread, and believe I am entitled to some information, as to how to retain my present weight. I have lost thirty pounds and am completely satisfied with the Basy Bread course. Shall certainly recommend it.

Mrs. F. E. B. Illinois.

DOCTORS' ESSENTIAL  
FOODS CO.

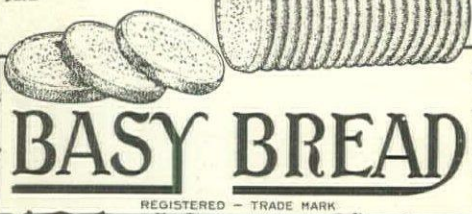
35 Oakwood Ave.  
Orange New Jersey

Your friends must have told you about Basy Bread, now a recognized standard weight reducing ration. Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

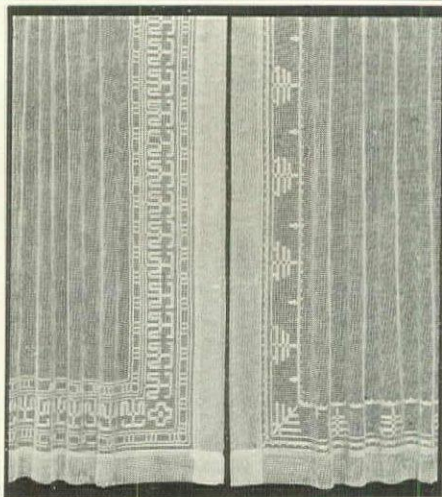
You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce.

Write for your copy to-day. Sent in sealed, plain cover, postage prepaid.



BASY BREAD

REGISTERED - TRADE MARK



## Filet Net Curtains

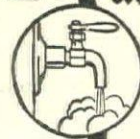
THE most beautiful of all curtains. Hang straight, wear well, launder perfectly. Hand-made in original designs, \$10 per pair up. Net by the yard, thread by the skein.

Hand-woven fabrics in artistic coloring suitable for draperies and furniture covering. Hand-woven rugs to match color schemes.

Call or send for circular.

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NEW YORK CITY

## Running Water under pressure



Kewanee Plants are real private utilities that have been serving large and small estates for a quarter of a century. They are an unusual piece of engineering, yet operation and maintenance are extremely simple.

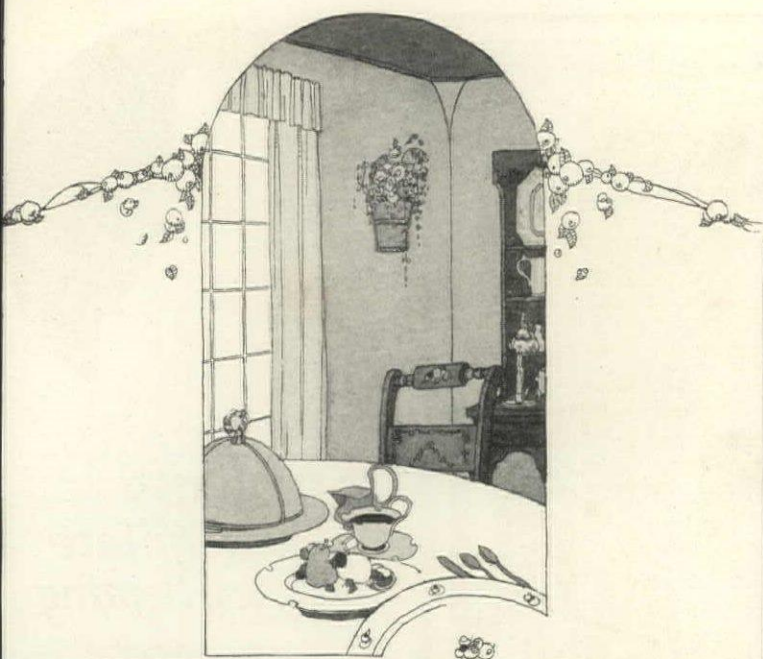
You can have a Kewanee Water System alone or one combined with a complete Electric Light Plant. 150 sizes and models to choose from. Write for bulletins on Running Water, Electric Light and Sewage Disposal.

KEWANEE PRIVATE UTILITIES CO.  
401 So. Franklin St. Kewanee, Ill.

KEWANEE

Water Supply  
Electric Light, Sewage Disposal





## Has Your House A CHEERY LOOK in Winter ?

New yellow curtains at the living-room windows will warm the winter sunshine, of course. But why stop there? Wouldn't window-boxes of fuchsias and begonias, or pink geraniums and heliotrope be very decorative, and a pleasure from day to day?

Or you could put a row of coloured bulb glasses on the narrow window shelf, and have a board fastened across at the sash to hold another row, and watch your sweet-smelling garden of narcissi and hyacinths grow inch by inch.

Or how about a couple of pots of ivy which grows quickly if it has warmth and care, and would make an interesting frame for your aquarium of bright fish?

Of course if you're fortunate enough to have big windows, and the space for oleanders in tubs, you can bring a charming feeling of summer into your house. But there are other ways of brightening a room besides using growing plants. A few pieces of copper and brass, for instance, will reflect your dining-room firelight, and change the air of the whole room.

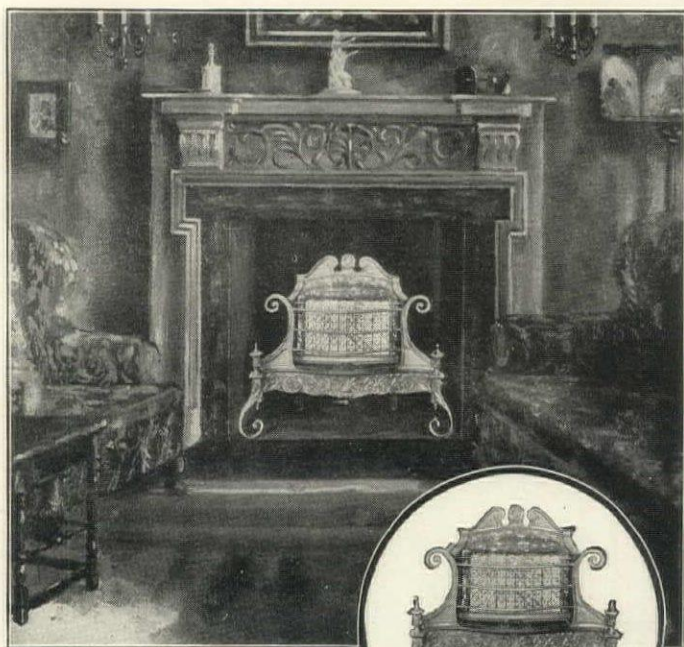
Or perhaps you are planning to do over some room entirely, and use some of the bright glazed chintzes that look so well with painted furniture. In any case, if you need ideas or suggestions, or practical information and addresses of shops and decorators, write to the House & Garden Information Service.

*We are thinking about  
houses and gardens all  
the time in this office,  
and we'd like to think  
about the problems of  
your particular house*

Address the  
Information Service  
HOUSE & GARDEN

19 West 44th St.

New York City



## The HUMPHREY Radiantfire

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**HEALTHY HEAT!** That's what you get from a Radiantfire. And it's clean, convenient, odorless. An attractive gas fire that warms the body and leaves the air fresh and cool for breathing. Entirely different from the old fashioned gas logs and asbestos grates. Always ready—just what you need to help out the furnace. See the many beautiful art models at your dealer's or in the gas company's showroom. Write for booklet.

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The Grand Piano you have always wanted—very compact in size, delightful in tone and exceedingly moderate in price. Let us send you a Paper Pattern showing exactly the size of this beautiful little Grand Piano.

**BRAMBACH PIANO COMPANY**  
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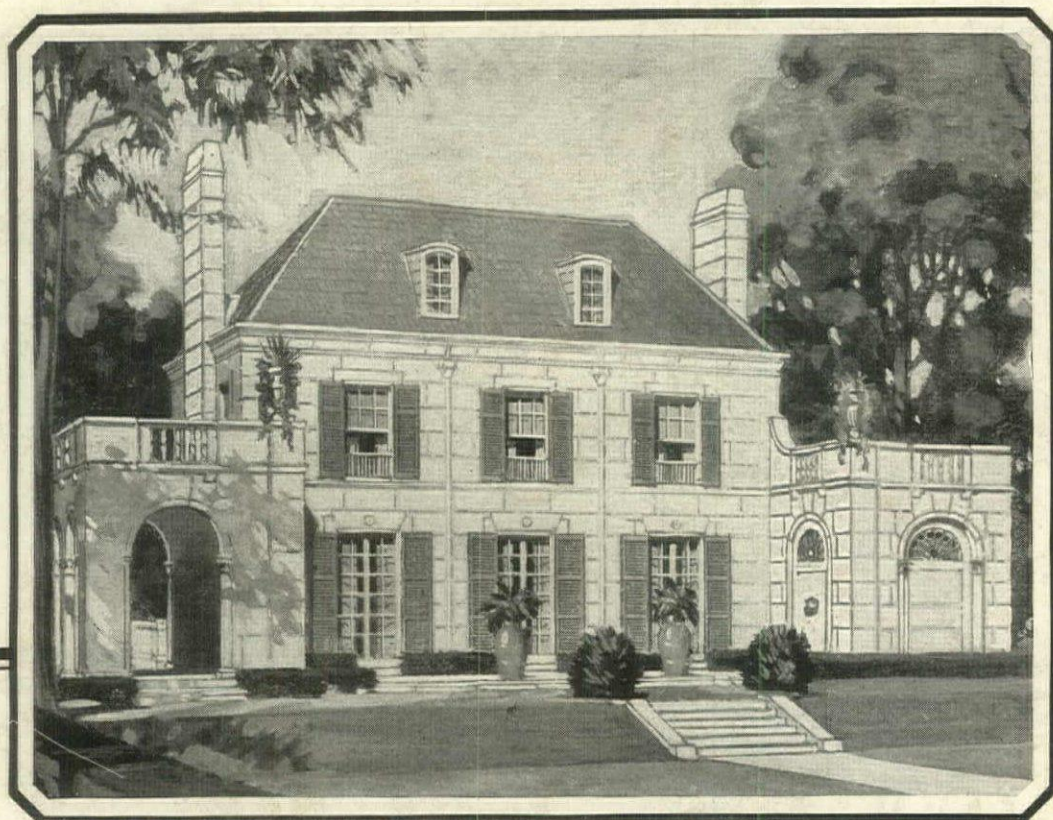
645 West 49th Street New York

Please send me Paper Pattern showing the size of the Brambach Baby Grand.

Name .....

Address .....





One of the residences illustrated in our booklet, "Designs for Homes Built of Indiana Limestone." This booklet sent free upon request.

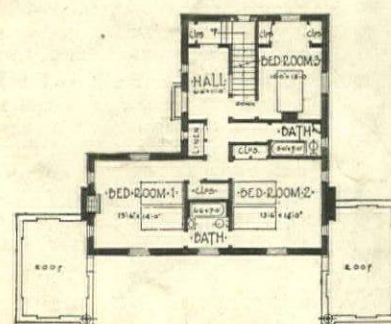
DISCARDED

## Build Your New Home With Natural Stone

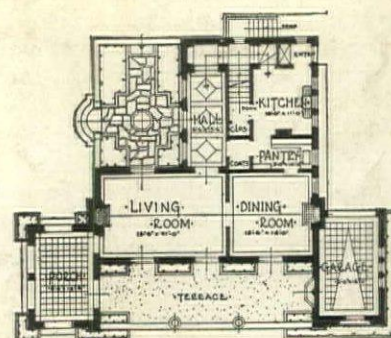
Indiana Limestone is practicable for large or small homes. Its permanent, natural beauty can not be imitated in manufactured materials. ☉ For a moderate expenditure *you* may own a home of Indiana Limestone—the *natural stone*—in colors Buff, Gray or Variegated. ☉ Home builders manifest a preference for the Variegated stone, a singularly beautiful blending of Buff and Gray. This variation in color assures a most beautiful and interesting wall surface; distinctive and individual. ☉ Let us explain to you the economical features of Indiana Limestone and its practicability for your new home.



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Box 782, BEDFORD, INDIANA



SECOND-FLOOR-PLAN  
JAMES H. HARRIS, ARCHT.



FIRST-FLOOR-PLAN  
JAMES H. HARRIS, ARCHT.

An interesting feature of the plan is the placing of the staircase at the rear, thus affording compactness in the arrangement of the rooms. The entire composition presents many delightful features.

# INDIANA LIMESTONE

THE NATION'S BUILDING STONE